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# HAVEN'S PRACTICAL



# PHONOGRAPHY



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# HAVEN'S PRACTICAL PHONOGRAPHY.

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COMPLETE IN ONE VOLUME

AND

ADAPTED TO SELF-INSTRUCTION AND THE USE OF  
SCHOOLS AND COLLEGES.

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THE ONLY TREATISE ON THE ART EMBRACING THE SECRETS OF  
THE PROFESSION, TOGETHER WITH ALL NEW DIS-  
COVERIES OF VALUE UP TO DATE  
OF PUBLICATION.

---

BY

CURTIS HAVEN,

PRINCIPAL OF PHILADELPHIA COLLEGE OF PRACTICAL PHONOGRAPHY; EDITOR OF "THE MODERN  
REPORTER;" MEMBER OF THE NATIONAL ASSOCIATION OF PRACTICAL PHONO-  
GRAPHERS AND OF THE INTERNATIONAL ASSOCIATION  
OF SHORT-HAND WRITERS OF THE

UNITED STATES AND  
CANADA.

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PHILADELPHIA, PA.:  
PUBLISHED BY THE AUTHOR.

1883.



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## TO HER

AT WHOSE KNEE MY FIRST CHILDISH ATTEMPTS AT UNRAVELLING THE MYSTERIES OF THE  
ROMAN ALPHABET WERE MADE; WHO SO PRACTICALLY DIRECTED MY SCHOOL-  
BOY STUDIES; WHO ASSISTED ME OVER THE ROUGH PLACES OF MY  
EARLY PHONOGRAPHIC EFFORTS; AND, BY WHOSE PAST  
AND PRESENT PRACTICAL GOOD-SENSE AND  
WISE TEACHINGS I SHALL ALWAYS  
BE PROFITED AND NEVER  
FORGET:

## TO MY MOTHER

THIS BOOK

IS MOST RESPECTFULLY AND AFFECTIONATELY DEDICATED

BY

THE AUTHOR.

August, 1879.



## INTRODUCTION.

In presenting this volume to the consideration of the public, the author is fully alive to the consciousness that it must possess intrinsic advantages of its own over similar treatises which have for years held the balance of power. Keeping this fact in view, great care, including years of compilation and much laborious revision, scarcely perceptible to the general reader, has been taken to make PRACTICAL PHONOGRAPHY as nearly perfection as the results of human effort can be.

Although the four systems of phonography which heretofore have enjoyed the greatest popularity have all in turn been conscientiously employed by the author, in his professional practice, and their deficiencies observed; yet, it is not his purpose to traduce these systems in order to advertise his own. He is satisfied merely to state, in a general way, the claims of PRACTICAL PHONOGRAPHY, and allow the discriminating faculties of the profession, and the general intelligence of students of the art, after having fairly and thoroughly examined these pages, to render the popular verdict.

The distinctive features and advantages of his method the author believes to be manifold; only a few of which, however, from his dislike to redundancy, will be here dwelt upon. In the first place, complete within the compass of one volume is contained all and more than other standard authors teach in from three to a dozen volumes, some of which are twice the size of this. The author can call to mind no other work on the art that is as free from extraneous matter as this, or that contains, in such few words, so much information relative to the subject in hand. Secondly, the arrangement of the lessons (the result of years of care in imparting the art to others) is such that nothing learned by the student in one lesson need to be unlearned in a subsequent one, as in the case of all other standard treatises on phonography, and their great detriment as instructors. Hence, the mind of

the pupil is not burdened by acquiring masses of information that he will never need, nor perplexed by, every week or so, learning new forms for words and phrases that he had a short time previous, acting under instruction, taken so much time to write as then directed. For these, and many other reasons, pupils of PRACTICAL PHONOGRAPHY can, by application, attain a complete knowledge (without speed, of course, for that is the result of after-practice) of the art, in from one to three months' time; for the acquisition of which, by any other method, a year or more of hard study is necessary.

The author also claims for PRACTICAL PHONOGRAPHY an almost entire absence of arbitrary signs or characters, the most perfect legibility and the greatest speed, the latter being due to the fact that he uses more light strokes (which are easier written than heavy ones) than any other popular phonography.

PHILADELPHIA, JULY 6TH, 1879.

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# HAVEN'S PRACTICAL PHONOGRAPHY.

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## PART I. EXPLANATORY.

---

### NECESSITIES TO A PRACTICAL SYSTEM OF PHONOGRAPHY.

Aside from the ordinary facilities requisite for learning or teaching the art, there are three absolute necessities to a practical system of short-hand writing. They are: Speed, legibility, and an almost entire absence of arbitrary rules and characters.

Without the latter, years—long years—of hard study and harder practice, combined with an exceedingly retentive memory, is the price the learner pays for his skill. Hence, it is simply fallacious to acquire stenography, an art that is wholly arbitrary in its character, and even though it may be arranged by a modern author, is as antiquated as many Indian relics, and bears the same relation to phonography that the olden time scythe bears to the latest improved mowing machine.

Without speed, verbatim reporting is, of course, impossible; therefore, it is equally a waste of time to learn any old-style phonography, which though easily read when written, makes very few rapid writers and only of those students who are willing to give many years to the closest practice.

Without legibility, however, even speed is of no avail. The student should, therefore, be on his guard against a phonography which gives enough speed to keep pace with the whirlwind, but which, to obtain this speed, uses such an extended array of contractions that ease in reading one's notes becomes a secondary consideration. Better, far better, be able to report little, and correctly transcribe that little, than to jot down with electrical rapidity, the utterances of the swiftest speaker, and afterwards to be uncertain of the accuracy of one's transcription.



The author is not cognizant of the existence of a method of short-hand writing, previous to the publication of PRACTICAL PHONOGRAPHY, that is not deficient in one or more of the above mentioned respects. Here, it may be asked,—How is it, then, that before the advent of PRACTICAL PHONOGRAPHY, there were professional short-hand writers, who were and are both accurate and rapid? To this, it must be said, with truth, that, as with members of other professions, these talented and skilled ones are not at all numerous, and it is questionable if any of these write other than an adulterated phonography, founded, doubtless, upon one system, but interpolated afterwards with scraps of other phonographies and the phonographer's own particular contractions for particular kinds of work. This ultimatum has been a necessity, heretofore, among those who would become experts, without wasting the best portion of their time for years, in dull, monotonous practice, and it was to bring order out of that phonographic chaos, which brought PRACTICAL PHONOGRAPHY into being; and the author has every reason to believe that he has succeeded in accomplishing his purpose. PRACTICAL PHONOGRAPHY is more free from arbitrary characters than any other known system of phonography, contains the elements of greater speed \* with less practice, and is as easily read as the most legible: thereby combining the necessary virtues of all its predecessors without being shackled with any of their bad qualities.

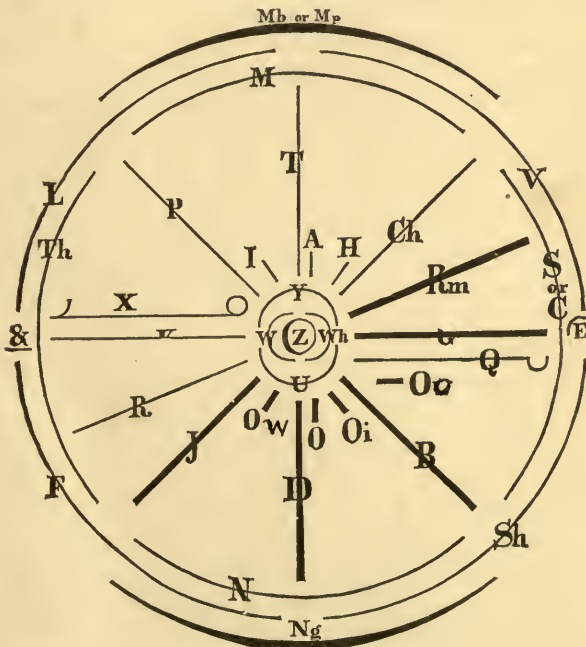
#### PHONOGRAPHERS VS. STENOGRAPHERS.

To classical students and scholars, these two names imply their individual and distinctive meanings. But, it is a singular fact that educated people in general, among whom are actually included some short-hand writers, do not know, or are careless of, the difference existing between these two classes of individuals; in fact, do not know that any difference exists. Their avocation, if not the result of their labors, is the same, and people generally conclude them to be identical. From this error arises the mistake, common even among those who know better, of universally applying the name "stenographer" to all short-hand writers. For instance, there is probably not a single case wherein a stenographer is employed in a professional capacity in any of our city, state or national courts. On the other hand, there is scarcely any court of importance that does not employ at times one or more phonographers; and yet, in addressing them, the learned judge and counsel use the misnomer of "Mr. Stenographer." This constant acceptance of a wrong term gives many persons who are about to study short-hand writing, an idea that stenography, not phonography, is the art to learn; "For," reason they, "is it not stenographers who are employed in our courts?" an idea which, as above explained, is a dangerously mistaken one.

\* NOTE.—The author reported the speech of Mr. Francis Murphy (See Part III.) on the evening of its delivery in exactly six minutes by the watch, making an average of over 225 words per minute; while upon special occasions, he has written upwards of 325 words per minute, a speed never before attained by the use of any other system of short-hand writing.

In many instances, phonographers themselves employ the word stenographer in advertising their business, on their sign or card; but that does not alter the fact of their being phonographers, however much it may mislead searchers after the true art. Let them misuse these terms as they may, however, a phonographer, under whatever guise, still remains one who writes by means of signs used to represent the elementary sounds of the human voice, which sounds are the basis of all spoken language; while a stenographer is merely one who writes by means of a horrid conglomeration of arbitrary written characters representing the Roman alphabet, words and phrases, and who, when a word seldom used and which he has never before heard (and consequently never memorized) is spoken, will either have to invent a sign which may or may not conflict with some other sign in his vocabulary, or run the risk of losing the entire thread of the discourse while he writes the word in full.

### EXPLANATION OF THE VISIBLE ALPHABET.



The student will observe, in *Lesson I*, of PART II, that the phonographic Visible Alphabet does not commence with the letter A and continue with B, C, etc., as in the common Roman alphabet, but, on the contrary, begins with the signs representing the sound of P, those representing the sounds of

B, T, etc., following. This seeming irregularity is due to the fact that the order of arrangement of the letters of the Visible Alphabet is in accordance with the phonographic signs, their names or sounds being a secondary consideration in this particular respect. This arrangement will be found, as well, to be the best adapted for memorizing. And in order to the better impress upon the mind of the student the differences of outline existing in the various signs, the foregoing phonographic scheme or wheel was prepared.

Of course the relative sizes of the phonographic signs in the foregoing diagram are not all strictly proportionate to each other, but their inclination and position are exactly as they should be written to secure accuracy of formation, which is the parent of legibility.

The student will please notice that the sign B is merely a thickened P, D a thickened T, J a thickened Chay, Arm a thickened R, Gay a thickened K, Emb or Emp a thickened M, and Ing a thickened N. In these seven instances observe also that the heavy sounds are represented by heavy signs, the light sounds by light signs.

X is really the union of the three phonographic letters, E, K, and a lightly written Z, those three letters literally spelling X. On the same principle, Q is formed by the union of K and U, which together spell Q.

The Roman letter G has two sounds in English. That heard in the name Gay of the phonographic heavy horizontal sign in the Visible Alphabet, and a soft sound which is also owned by J. Now, it is unnecessary, in phonography, to have conflicting sounds for the same letter, so the phonographic G is called Gay, and is used to spell such words as *gate*, *gone*, etc., while for words like George, which is just as easily spelled with two J's as with two soft-sounding G's, the former are used, they suiting the phonographer's purpose quite as well.

F, V, Ish and L are each a different quarter of a circle and can be joined together to form a complete ring. The same may be said of Ith, S or C, M and N, but comparison of these different letters in the diagram will show Ith, S, M and N to be quite different quarters of a circle from what F, V, Ish and L are.

R differs from Chay and K in that it slants at an angle just midway between those two letters. Arm bears the same relation to J and Gay.

I is a small dash slanting at the same angle as P, and should be written about one-eighth the size of that letter. A is similarly allied to T, Hay to Chay, & to K, and E to ~~Ish~~ **L**.

Oi is a thickened I; O a thickened A; Ow a thickened Hay; and O~~w~~ a thickened &.

The sign Z will be observed to be simply a small but complete circle shaded on the downward stroke. If this circle was written without being shaded and then cut into halves by the aid of the phonographic T or D, the

two halves of the Z thus disconnected would make the letters Way and Whay. Similarly, K or Gay will halve Z into U and Yay. It may seem a stretch of the imagination to suppose it possible that so small a circle as Z is, could be divisible into the large halves of a circle that Way and Whay and U and Yay are represented to be in the diagram; but, it must be borne in mind, that it has before been said that the signs there are not *all* proportionate to each other, as a glance at the same characters in *Lesson I, PART II*, will prove.

Further reference to Visible Alphabet, *Lesson I, PART II*, will show that, in some instances, as that in S and C, one sign is employed to represent two separate letters. This is because there is, in spoken language, no distinction between S and the soft sound of C. Hence, phonographically speaking, it is quite as correct to begin the word *cease* with an S as with C, or to end it with either.\* The representation of the hard sound of C, as heard in such words as *cat, cab*, etc., is accomplished by the use of the sign K, those words being rendered *kat, kab*, etc., as in German.

For reasons which will be perfectly plain to the student after he has proceeded farther into the mysteries of this art, the combinations Ch, Rm, Th, Sh, Mb or Mp, Ng and Wh must be pronounced as directed in *Lesson I, PART II*: Chay, Arm, Ith or Thee, Ish or Zhee, Emb or Emp, Ing and Whay; not C-h, R-m, etc. The same enjoinder is applicable to Gay, Hay, Way and Yay.

\* NOTE.—This does not apply to the representation of a person's initials; because, in transcribing notes wherein initials occur, should the sign for S and C be employed to represent both letters, it would be impossible to decide which initial was intended at the time, a contingency which is fully provided for further on in the course of instruction.





# PART II.

## THE INSTRUCTOR.

### LESSON I.

#### DEFINITION.

The term Phonography is a union of two Greek words, *phone* and *graphe*, the former meaning *sound* (or voice) and the latter *a writing*, thus making the actual definition of Phonography to be *sound or voice-writing*; or, to write the sounds of the voice. The term was first used by Isaac Pitman, of Bath, England, the inventor of the first modern phonographic alphabet, who also gave it the additional significance of being the science of rapid or short-hand writing.

The elements of Practical Phonography are two alphabets, one Visible and the other Invisible, the present lesson treating only of

#### THE VISIBLE ALPHABET.

\ P	\ F	Wh [Pronounced WHAY.]
\ B	\ V	Y [Called YAY or Short-u]
T	( Th [Pronounced ITH or THEE.]	U
D	) S or C	E
/ Ch [Pronounced CHAY, as in CHAIR, CHASTE.]	/ Sh [Pronounced ISH or ZHEE.]	I
/ J [Or the soft sound of G, as heard in GEM.]	/ L	Oi [Pronounced as in oil]
— R	( M	A
— Rm [Pronounced ARM.]	( Mb or Mp [Pronounced EMB or EMP.]	O
— K	( N	H [Pronounced HAY.]
— G [Pronounced GAY, as in GAME, EATC.]	( Ng [Pronounced ING.]	OW [Pronounced as in owl]
— X	o Z	& [Or Ai as in ail]
— Q	c W [Pronounced WAY.]	Oo [Pronounced as in fool]

Always write the short-hand signs for K, Gay, Q, M, Emb or Emp, N, Ing, Yay, U, &, and OW from left to right.

Write R and Arm upwards.

Write Ish, L and E, upwards when they stand alone. But when joined to other letters, these signs are written either upwards or downwards, according to convenience. See signs 61 and 62 in accompanying Exercise.

Commence X at the top of the tick, writing downwards to the left and then to the right, finishing with the circle.

The other signs are all written from top to bottom, with the exception, of course, of the circle Z, which is commenced on the underside, written upwards to the right and downwards on the left hand or shaded side.

By writing R upwards it is more easily distinguished from Chay, when followed by another letter. Note difference in outline between signs 19 and 20 in Exercise, in which the same letter follows R in one case and Chay in the other. Had both R and Chay been written the same way (that is both upwards or both downwards) it would have been hard to distinguish the difference between them, but as it is, the concluding letter comes at the top of R and at the bottom of Chay, this difference being a sure guide in determining between R and Chay even when they are written very much on the same slant. This rule will also distinguish Arm and J.

In writing, proceed slowly and carefully, speed will come with practice.

Use either pen or pencil, holding whichever is preferred, at the time, between the first and second fingers, keeping it in place by the thumb. Otherwise, the student will not be able to write the thickened letter Arm.

With respect to paper, that unruled should be used for this lesson, after which ordinary ruled fools-cap will suffice, until the pupil has become familiar with all the exercises, when he may return to unruled paper, an imaginary line being all that will be then and thereafter necessary or desirable.

During the first ten exercises, trace each letter in reading exercises with a dry pen, as you read it, and repeat the name of each sign aloud, as it is written. This will train the ear to recognize the proper sound, and at the same time, train the hand to form the sign upon hearing the sound it represents.

It is necessary that the student be impressed with the fact that he is writing from sound. It should be borne in mind that the phonographic signs on preceding page are not substitutes for the letters of the Roman alphabet, but are simply signs used to represent the different elementary sounds of the human voice. Hence the difference between the names of the phonographic Visible Alphabet and the usual A, B, C, or Roman alphabet. For this reason, when the student desires to spell the words, *key*, *neigh*, *mew*, *yeigh*, etc., phonographically, he must not expect to spell them in accordance with the English and American dictionaries. He must govern himself entirely by the elementary sounds contained in each word. He will then correctly spell them; k-e, key; n-a, neigh; m-u, mew; y-a, yeigh; etc.

Having perfectly mastered the Visible Alphabet, the student will, at this



point, please turn to the first line of the accompanying Exercise in Spelling by Sound, carefully comparing it with the Key. Having done so, he may exclaim, as pupils of the author have done before:

"Is it possible these signs (B, C, etc.) represent the words *be*, *sea*, etc., as well as the mere letters?"

To which the author replies: "Certainly! Those two phonographic symbols beginning the Exercise spell the words *be* and *sea* quite as correctly as they represent the letters B and C. In fact, the first spells *bee* equally well.

STUDENT.—(In dismay.) Then, suppose in the future, I desired or was required to read some other phonographer's writing, or even my own that had lain by for some time and perhaps become almost or quite forgotten, and that in these notes occurred this first sign, how could I be certain as to whether it was written for the words *be*, *bee*, or was simply an initial?

AUTHOR.—Yours is a very natural question. Allow me to answer it by asking one. The sounds of those two words and the letter being precisely the same, how would you know which was meant should you hear them spoken, by some one addressing you?

STUDENT.—The subject of conversation or the meaning of the sentence in which they occurred would inform me.

AUTHOR.—Exactly. Besides neither of them can be employed in the same sense. But suppose, for illustration, either word (*be* or *bee*) or the letter, were spoken alone, without any attendant conversation, would you understand which was meant?

STUDENT.—Possibly not.

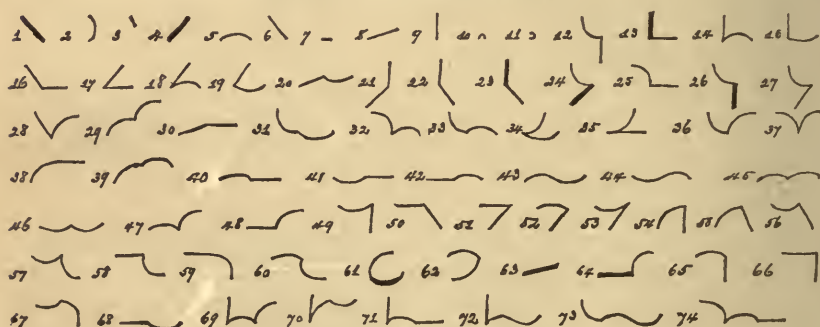
AUTHOR.—Then you must not expect more of phonography than of spoken language, than which nothing is more universally useful. It is the province of the former simply to photograph the latter. One thought more: The subject of conversation was mentioned as being a guide to the meaning of spoken words; or, in other words, the context is the key. This is precisely the case in phonography. Words preceding or following a doubtful word will invariably determine its meaning. To be sure, in this particular exercise, as in others that follow, the words are isolated and have no connection with each other, as in regular sentences. But let us take a sentence. Just for sake of illustration, suppose, instead of declaring to your sister—"Katie, I envy you," you merely repeat to her the six letters, "K-T, I N-V U," is it not possible that Katie would comprehend your meaning quite as well? Undoubtedly she would, because the sound is the same in both instances, and therefore the meaning is the same. People do not spell words when they speak. Custom has determined that in correct long-hand writing, the dictionaries must be regarded as containing the standard rules for spelling; but the student is reminded, that in photographing the utterances of a speaker, the two phonographic signs Th and O spell *though* quite as

well as Webster's Unabridged Dictionary can, even with the help of six letters.

The student will now proceed with the Exercise, according to the following rules, which should be rigidly observed throughout the entire course of lessons.

1. Read carefully the Exercise entire.
2. Write each separate word or combination in Exercise at least twelve consecutive times.
3. Copy the Exercise as a whole.
4. Transcribe the entire Exercise into long-hand, afterwards comparing your interpretation with the Key. Repeat until perfect.
5. Looking only at the Key, write it into short-hand, afterward comparing your short-hand writing with the printed Exercise, repeating this whole-some practice until satisfactory.

### EXERCISE IN SPELLING BY SOUND AND IN JOINING SHORT-HAND CHARACTERS.



### KEY TO EXERCISE.

1, be; 2, sea; 3, eye; 4, jay; 5, Em; 6, pea; 7, and; 8, are; 9, tea; 10, yeigh; 11, whey; 12, f-t; 13, d-k; 14, t-m; 15, t-n; 16, p-k; 17, chay-k; 18, chay-m; 19, chay-n; 20, r-n; 21, t-chay; 22, t-p; 23, d-p; 24, f-j; 25, v-k; 26, f-d; 27, f-chay; 28, p-l; 29, l-l; 30, r-k; 31, f-n; 32, v-m; 33, f-m; 34, ish-n; 35, ish-k; 36, f-l; 37, v-l; 38, l-k; 39, l-m; 40, m-k; 41, n-k; 42, k-m; 43, m-n; 44, n-m; 45, m-m; 46, n-n; 47, m-l; 48, k-l; 49, n-t; 50, k-p; 51, k-chay; 52, m-chay; 53, n-chay; 54, l-t; 55, l-p; 56, n-p; 57, n-f; 58, k-f; 59, k-v; 60, m-f; 61, l-ing; 62, m-ish; 63, arm; 64, gale; 65, empty; 66, Katie; 67, envy; 68, cayenne; 69, t-m-l; 70, t-l-n; 71, t-m-k; 72, t-m-n; 73, f-m-n; 74, v-m-k.

NOTE.—The figures accompanying each word or combination in the above Exercise and Key are inserted for the student's convenience in referring from the one to the other. They are not to be considered as any part of the phonographic signs. The same is true of all subsequent lessons as well.

## LESSON II.

## TIMELY SUGGESTIONS.

Become perfectly familiar with one lesson before another is attempted.

A careful revision, each day, of the Exercises written on the previous one, will prove an invaluable aid to the memory.

It is only by repetition that you will obtain a complete familiarity with new Exercises, therefore do not fail to write every new word or sign at least a dozen times before writing the Exercise as a whole.

For every hour spent in writing phonography, spend a similar one in reading and re-reading. The time will be well spent, while a noncompliance with this suggestion may cause infinite trouble in the student's early attempts at reporting.

## THE INVISIBLE ALPHABET.

This alphabet is composed of sixteen vowel and diphthongal sounds, variations and combinations of the English vowels, a, e, i, o, u and w.

These sixteen vowel sounds and combinations are divided into three classes, denominated respectively first-place, second-place and third-place vowels.

1. The first-place vowels are E, I and Oi, with their peculiar variations of sound.

2. The second-place vowels are A and O, with their sound variations.

3. The third-place vowels are U, Oo and Ow, with variations of sound.

For the representation of these sounds, *without writing them*, three positions, named respectively first, second and third positions, are employed. The first position being above each ruled line of the paper written upon; the second position, resting on the line; and the third position, through or beneath the line.

This last clause of the third position (beneath the line) applies only to instances wherein third-place vowels are indicated by consonants which could not well be written through the line, such as K, M, N, etc., and the smaller characters Z, Way, Hay, etc. See signs 44, 66 and 91 of accompanying Exercise.

The *visible* representation of the vowels A, E, I, O and U (see Visible Alphabet) are written only for foreign words, proper nouns, for initials, or when either of them alone spell a word (as in the case of the indefinite article A, the interjection O and the pronoun I) and, occasionally, when commencing a word. Upon all other occasions, therefore, to indicate first-place vowels in a word, write the consonants of a word in the first position, above

the line; to indicate second-place vowels, second position, on the line; third-place vowels, third position, through or immediately below but not touching the line.

FIRST PLACE VOWELS.	{	E	{ Long sound, as heard in beat, Short sound, as heard in bet.	{	To indicate these sounds, write the con- sonants of a word in the FIRST POSITION, above the line.
		I	{ Long or dual sound, as heard in bite, Short sound, as heard in bit.		
		OI	{ The diphthongnal sound heard in the words boil and oyster.		
SECOND PLACE VOWELS.	{	A	{ Long English sound, as heard in pair or pate Broad sound of AH, heard in pa, Still broader sound of AW, heard in pall, Short sound, as heard in Pat.	{	To indicate these sounds, consonants should occupy SECOND POSITION, resting on the line.
		O	{ Long sound, as heard in pole, Short sound, as heard in Polly.		
THIRD PLACE VOWELS.	{	U	{ Long sound, as heard in fuel, Short sound, as heard in full.	{	For these, place con- sonants in THIRD POSITION. Through or be- neath the line.
		OO	{ Long sound, as heard in fool, Short sound, as heard in foot.		
		OW	{ Diphthongnal sound, as heard in the words fowl and allow.		

For the better memorizing of the nice distinctions of sound contained in the above classification, it would be a good plan for the student to thoroughly commit to memory the following three lines. He will then have the different vowel sounds composing the Invisible Alphabet, as it were, at his fingers ends.

First position: Beat, bet, bite, bit, boil.

Second position: Pair, pa, pall, Pat, pole, Polly.

Third position: Fuel, full, fool, foot, fowl.

For a practical application of this Invisible Alphabet with the Visible one, let the student turn to this lesson's Exercise and analyse the first few words. The first word in the Exercise happens to be *fee*. How is it spelled? Simply by writing an F in the first position, above the dotted line of the Exercise, which position indicates the addition of one of the first-position invisible vowels, E, I or Oi, the vowel in this case being E. Thus we have f-e, fee. It might have been, however, f-i, fie; though it could not have been f-oi, foi, for *foi* is no word at all. This leaves two words to choose between, *fee* and *fie*. In this instance, it is *fee*, because the Key to the Exercise says so. But should there have been no Key, it would not have mattered which word the pupil transcribed it to be, because the words in this Exercise, as in that



of Lesson I, are in no wise dependent on each other. Indeed, in this and some subsequent lessons, wherein the words of the Exercise are isolated, the pupil may frequently, though working according to rule, interpret words differently from the Key, as he might have done with *fee*, in this Exercise. This must not, however, lead him to suppose that this will always be his experience. On the contrary, should this letter F have occurred (in the position it occupies in this instance) within a sentence, no doubt about its meaning would have arisen, because other words preceding or following this particular word in the same sentence would (as in the illustration of the words *be* and *bee* in Lesson I) have designated its meaning at once.

Words numbered 2 and 3 in the Key, are also, it will be seen, written in the Exercise simply by the use of the visible sign F, as in the case of *fee*, their difference of position implying their different spelling and meaning. For instance, sign 2 in Exercise is an F written in the second position, thereby implying the addition of a second-place vowel, of which O is one, giving f-o, foe. In the same manner sign 3, being written in the third position, indicates a third-place vowel, of which U is one, spelling f-u, few.

No fears need be entertained by the student that the use of only three positions for the representation of sixteen different vowel sounds will serve to perplex him, when reading his own notes, if correctly written. All professional short-hand writers omit these sixteen sounds, representing their omission by three positions only. And this same principle of invisible representation is taught in all other popular works on phonography, the differences being, that, in the works referred to, the sounds are not as methodically classified as herein, while in those works the student is first loaded with a vast array of visible signs for these sounds, and then, after having practiced writing them, under instruction, for a half year or year, or perhaps much longer, according to the time occupied by him in getting thoroughly into their "reporting style," he is blandly informed that he must now forget that way of writing because it is not applicable to verbatim reporting, and adopt another method, one of invisible representation, similar to this of the Invisible Alphabet, and which might just as well have been learned in the first-place, thereby avoiding great waste of valuable time, labor and brain-power. With PRACTICAL PHONOGRAPHY the student writes reporting style in the first Exercise.

Mere Roman vowels nor their combinations do not always represent phonographic vowel sounds. As an illustration, the concluding letters o and w, in the word *know* (sign 70, this Exercise), are not the equivalent of the phonographic diphthong Ow; the w, as well as k, in *know*, being silent. *Know* should, therefore, be written precisely as if spelled n-o, thereby giving to N the second position, on the line, as in Exercise. Be guided by sound entirely, and not by the English spelling of a word.

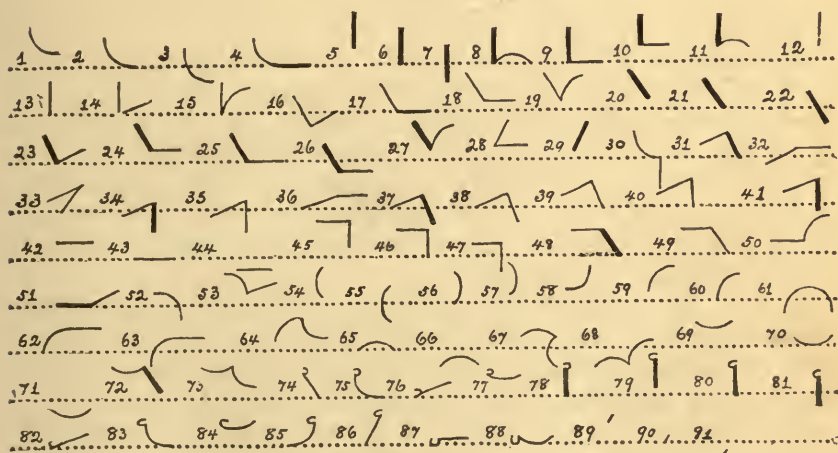
In signs 22 and 30 other examples occur. In both those words the Roman letters gh are silent. Both words also possess the Roman vowels o and u, in the same order and yet pronounced differently. In the word *bough*, the Roman vowels o and u are pronounced like the phonographic invisible diphthong Ow; while in *fought*, the same vowels have the sound of Aw. This difference of sound, notwithstanding the similarity of the English orthography of the two words, give to them, in short-hand, a difference of position. Phonographically they are spelled: b-ow, bough; f-aw-t, fought, which spelling entitles them to the positions in Exercise.

There is one class of consonants which require special treatment in regard to their place-positions. Such are the horizontal ones: K, Gay, M, N, etc. Their treatment is two-fold. First, the usual way indicated in the first part of this lesson; secondly, an exceptional treatment, which is only employed when either of these horizontal letters are followed by a descending letter, as in signs 45, 46 and 47, the descending letter in those cases being T. In those three words it will be seen that the letter K is invariably written in the first position, above the line, although neither signs 46 nor 47 contain first-place vowels. The reason for this is that the vowel sound in these and similarly constructed words is indicated by the position of the second consonant of the word—the descending one. With this explanation it will therefore be found very easy to read them, for the letter T in sign 46 is in the second position, and in sign 47, in the third. This explanation will also furnish a key for reading sign 67 (*mouth*), which is read by the position occupied by Ith, that being the descending letter in this case. This exceptional treatment of the horizontal consonants applies, however, only where they are followed by a descending letter. In all cases where the letter following is not a descending one (signs 51 and 68) or where the horizontal letter is written alone (signs 69, 70 and 71) the regular rule applicable to other letters must apply.

It will doubtless be no little satisfaction to the beginner, however he or she may love study, to know that with this lesson terminates all alphabetical memorizing; enough means having now been presented to represent, phonographically, any sound of the English language. The elements of phonography being now within the grasp of the learner, future lessons will be entirely taken up with interesting contractions and practical application of the system. Before closing this lesson, there is one subject, the importance of which the author desires to properly impress upon the minds of his students. It is the necessity of an immediate choice between pen and pencil, in regard to which shall be made use of in the student's phonographic writing. Students are, of course, at liberty to use both if they choose, and to alternate their use as frequently as they wish, but such inconstant use, the student is informed, will greatly delay her or his acquisition of speed. Each

instrument differs from the other in facility of execution and whichever the hand becomes most accustomed to, it writes much quicker and better with. The author prefers a pencil because it can be used under most any or all circumstances, while a pen cannot be employed except under certain favorable conditions; because the pencil will glide over paper much more quickly and thus affords greater rapidity of execution than the pen; and because rapid pencil writing is easier to read than rapidly-made penmarks, for the reason that the use of the pencil avoids the little meaningless ticks and dashes which the pen is almost always certain to leave attached to rapid short-hand writing. It is, however, even better to make constant use of a pen than to be continually changing from the one to the other, for the reason before explained.

## EXERCISE.



## KEY.

1 Fee, 2 foe, 3 few, 4 fog, 5 die, 6 dough, 7 due, 8 dome, 9 dock, 10 dyke, 11 dime, 12 toy, 13 toe, 14 tare, 15 tale, 16 poor, 17 pack, 18 pike, 19 pile, 20 boy, 21 bay, 22 bough, 23 bear, 24 beck, 25 back, 26 book, 27 boil, 28 cheek, 29 joy, 30 fought, 31 rib, 32 rook, 33 reach, 34 rood, 35 root, 36 rake, 37 robe, 38 rap, 39 ripe, 40 write, 41 ride, 42 coy, 43 caw, 44 cow, 45 kit, 46 cat, 47 cut, 48 cab, 49 cap, 50 coil, 51 gore, 52 view, 53 veer, 54 thy, 55 thou, 56 say, 57 sigh, 58 shy, 59 lea, 60 lay, 61 love, 62 lock, 63 luck, 64 life, 65 may, 66 mew, 67 mouth, 68 mule, 69 knee, 70 know, 71 knew, 72 nib, 73 knife, 74 whay-p, 75 whay-f, 76 whay-r, 77 whay-n, 78 whay-d, 79 weed, 80 weighed, 81 wooed, 82 wear, 83 waif, 84 win, 85 wash, 86 watch, 87 u-k, 88 u-n, 89 he, 90 hoe, 91 how.



### LESSON III.

#### THE CONSONANTS C, S AND Z.

Rapidity in writing shorthand sometimes necessitates, for the representation of the oft-recurring sound of s, a much shorter method than that found in the Visible Alphabet.

A small circle, the same size as Z, but without being at all shaded as in the case of Z (see Visible Alphabet) is therefore used, whenever possible, to represent C and S. It is joined to other consonants by writing it on the most convenient side of curved letters and on the right or upper side of straight ones. See following Exercises, signs numbered 120 and 121.

The superiority of this circle, in point of speed, over the long sign for S, and the facility, in most cases, with which it may be often employed to represent Z as well (sign 43) without either sound, after a little reading practice, ever being mistaken for the other, are two facts which will be more or less quickly appreciated and taken advantage of by the student. But, lest he be disposed to do away entirely with the original signs representing these sounds in the Visible Alphabet, it is necessary to state that *there are instances wherein the signs for C, S and Z as written in the Visible Alphabet must be employed.* They are:

First.—When either C, S or Z constitute the only consonant of a word, as in sign 31 in this Exercise.

Second.—When either of the signs for C, S or Z is the first consonant in a word and is preceded by an invisible vowel, as in sign 123 of this Exercise.

Third.—When an invisible vowel sound terminates a word in which either C, S or Z happen to be the last consonant. Signs 34, 35, etc.

In these last two paragraphs, the student, when reading, has an infallible rule whereby to determine when an invisible vowel precedes or follows either C, S or Z in a consonant combination. In other words, when he sees the S or Z of the Visible Alphabet beginning such a combination he knows an invisible vowel must be read before and in conjunction with it; and that, when either of those original letters end such a combination there is an invisible vowel following it, as part of the word.

A double-sized light circle, written either alone or joined to other letters in accordance with the rule governing the small circle represent the sounds *ses, sez, size, zes, zez*, etc. See signs 88, 89, etc., in Exercise. This double-sized circle must not be mistaken for double s (ss) in the English spelling of the words *loss*, etc. In phonography, no letters are wasted, and *loss* and kindred words terminating with double s, are spelled quite as legibly, and much more economically, with a single s. Sign 63, in Exercise.

The small circle S can be added to the large circle Ses, as in sign 109 in Exercise.

These small and large circles are joined to the letters R and Arm in the same manner and upon the same sides as those circles are joined to K or Gay. See signs 40 and 97. This is no more than proper, for R and Arm are written from left to right as K and Gay are, and should, therefore, be treated similarly in this respect. This rule the student will have frequent cause for recalling in future lessons, and he or she should bear it well in mind, and on all occasions where junctures are made with, or circles or hooks are added to, the letters R and Arm, such junctures and additions must be made to R and Arm in precisely the same manner that they would be added to K or Gay.

When joining the shaded-circle Z to some letters it is found essential for ease in writing to shade it upon the right hand side. Sign 34 in Exercise.

### COALESCING VISIBLE VOWELS.

There are words in the English language—some of them proper nouns, some common—which cannot be clearly indicated, phonetically, simply by their consonant outlines. For instance, the names *Owen* and *Noah* each possess in phonography but one consonant, that consonant being N. Now, as they both contain the same place invisible vowel-sounds, it would be a difficult task, by simply representing them by their consonant sign, to read either of them aright, excepting from memory. Yet, to *separately* write the visible signs for their two vowel sounds (O and Eh) as in the Visible Alphabet, would consume entirely too much time for verbatim reporting. Therefore, the student is directed to write the visible signs for these sounds when they occur, in proper names, but to write them *joined*, using the sign Hay to represent the sound termination *eh* when it follows the sound of I and O, in such vowel combinations as I-eh and O-eh, as in the words *Maria*, *Noah*, etc. Signs 124 to 138 in Exercise.

It will be noticed in writing the names *Maria*, *Noah*, etc., that no provision is made in phonography to indicate capital letters. In other words, the capital letter M in *Maria* (sign 134) is represented by the same sign which is used to indicate the small letter m in *merry*, sign 9. This principle is founded upon the fact that as people do not indicate capital letters *when they speak*, it is therefore equally unnecessary to represent them in phonography, and as phonographers write from sound entirely, no confusion can arise in reading one's short-hand notes.

### INITIALS.

A difficulty which young phonographers—and old phonographers, too, of some systems of shorthand—have to contend against, is the writing of ini-

tials. For instance, they frequently, if they use phonographic characters for jotting down a person's initials, mistake C for S or J for G, or else they write *Gay* for G, a mistake which should never be tolerated.

To provide for these contingencies, the author of PRACTICAL PHONOGRAPHY would advise his pupils to write the sign representing S or C in the Visible Alphabet in the first position, above the line, when C is intended, and in the second position, on the line, when S is to be the initial. And to distinguish G and J, write the visible phonographic sign for J in the second position when J is indicated, and in the first position to indicate G. See 138 and 139 in Exercise.

### POSITION VOCALIZATION.

It is impossible, in writing words of two or more syllables, always to give to each syllable the proper position required by its particular vowel. As a general rule, only one syllable in a word can be accommodated in this respect, and the syllable thus honored should be either the first, as in signs 2, 6 and 79, or the syllable containing the most conspicuous vowel, which is generally the accented one. There are instances, however, in which it is not necessary to apply this rule. Those instances are found in words, the phonographic outlines of which are so extended that their meaning is sufficiently distinct without recourse to any especially significant position, and which are, therefore, written in the second position, the easiest position in which to write. Sign 140.

Never, for an instant, while writing or reading phonography, should the student lose sight of the fact that he must spell from sound only. This is the secret of the few letters used. Thus p, long-a and t, phonographically spell pate; and b, long-e and t, beat; just as correctly as p, short-a and t, spell pat; and b, short-e and t, bet. Again, if the student keeps this fact in mind, when he encounters such words as *many* and *said* (signs numbered 10 and 50 in Exercise) he will not be surprised that they are written in the first position, instead of the second, because he will reason that although both words contain second-position English vowels, yet the phonographic vowel sounds is E in both cases, and invisible vowel E is a first-position vowel. Thus: m-e-n-e, many, s-e-d, said. Using the same logic, he will say, that, although in English, the word *loses* (sign 105) is ordinarily spelt with one O, yet, in phonography, it has the vowel sound of Oo, which sound gives to its consonantle outline, the third position, as written in the Exercise accompanying.

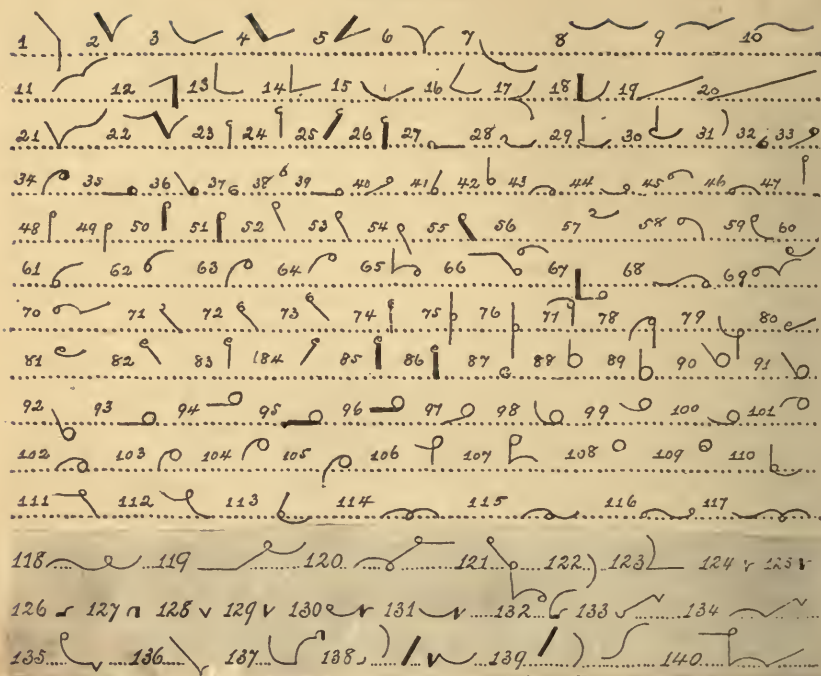
The student must expect a little difficulty in his unvocalized outlines. This will wear off in time, and the experience of those who have studied phonography by means of visible signs for the vowel sounds, is that the dif-



faculty of memorizing the vowel outlines was so great, that when such signs were placed to the consonants of a word, they more frequently served to confuse than to assist, insomuch that the meaning of words, which without vowels would have been perfectly familiar, became, when vocalized, decidedly vague and enigmatical. But, apart from this, why cumber the mind of the beginner with knowledge which, as an expert, he will never use? For in the reporting styles of all phonographies, visible vowels are done away with, because the rapidity of even a moderate speaker's utterance is three-fold greater than that which the most active writers of shorthand could possibly attain with the use of vowels. Practice, with a little perseverance, will make easy all these things, which now seem somewhat difficult to the beginner, simply because they are new to him. Much more difficulty is experienced in learning other systems of phonography, the path to success in the art of the shorthand writer being much easier through the medium of PRACTICAL PHONOGRAPHY than by any other known method.

In words of two syllables, such as *ferry*, *ninny*, *merry*, etc. (signs 3, 8 and 9) the concluding letter y is pronounced somewhat like the short-i in *bit*, or like an E. These words, then, in spelling by sound, must be spelled fer-e, ferry; nin-e, ninny; mer-e, merry; and being spelled phonographically with those sound-letters, they must be written accordingly; hence the final letter y in those and similarly constructed words is written with the E sound of y indicated invisibly. It may here be asked what rule will determine whether sign 7 in Exercise spells *fun* or *funny*, since both words contain, in phonography, the same consonants—F and N? To this the author replies that *every full-sized* consonant may indicate an invisible vowel, and there being two full-sized consonants (F and N) in *funny*, there may be also two vowels indicated, as there happens to be (short-U and E) which, with the consonants, spell fun-e, funny. *Fun* would have been written with only one full-sized consonant (an F) the N in *fun* being indicated in some other manner, the explanation of which, together with the meaning of *full-sized* consonants is reserved for future lessons. It is a good plan for students not to worry themselves about future possibilities—wondering whether such a manner of writing a word will or will not make it conflict with some other word not in the lesson, etc., etc. Better learn the lessons just as they are, reading the Exercise as the Key says, and writing the words in the Key as the Exercise directs, and one will be sure not to go astray. Remember that everything cannot be explained in one lesson, and that if students will be satisfied to take instruction as it comes, they will find all their questions answered and all their conundrums solved by the time the last lesson is reached, while most queries will solve themselves as one progresses.

## EXERCISE.



## KEY.

1 Pity 2 billow 3 ferry 4 berry 5 Jerry 6 valley 7 funny 8 ninny 9 merry  
 10 many 11 lily 12 ready 13 tiny 14 Terry 15 fairy 16 China 17 shave 18  
 dash 19 rare 20 rarer 21 polish 22 nibble 23 wait 24 wet 25 wedge 26 weighed  
 27 yoke 28 yon 29 twain 30 twin 31 sigh 32 hazy 33 rosy 34 lazy 35 cosy  
 36 posy 37 ways 38 hiss 39 case 40 race 41 chase 42 tease 43 maze 44 knows  
 45 seem 46 same 47 sit 48 sat 49 suit 50 said 51 sad 52 sip 53 sap 54 soup  
 55 sob 56 sum 57 whine 58 save 59 safe 60 soon 61 sale 62 seal 63 loss 64  
 lease 65 teams 66 keeps 67 dukes 68 names 69 smell 70 simmer 71 whop 72  
 wasp 73 wisp 74 waste 75 testy 76 tasty 77 misty 78 lusty 79 fusty 80 swore  
 81 swine 82 sweep 83 sweat 84 switch 85 Swede 86 swayed 87 sways 88 teases  
 89 tosses 90 pieces 91 paces 92 pussies 93 cases 94 kisses 95 gases 96 guesses  
 97 races 98 faces 99 nieces 100 noses 101 misses 102 masses 103 lasses 104  
 leases 105 loses 106 necessity 107 system 108 size 109 ceases 110 t-s-n 111  
 k-s-p 112 n-s-f 113 chay-s-n 114 m-s-m 115 m-s-n 116 s-m-n-s 117 n-m-s-m  
 118 m-n-s-n 119 k-r-s-n 120 m-s-r-s-k 121 s-p-s-t-m-s 122 us 123 ask  
 124 a-e 125 o-e 126 oo-e 127 e-o 128 i-eh 129 o-eh 130 snowy 131 Noah  
 132 Louis (pronounced Loo-e; not Lewis) 133 Uriah 134 Maria 135 Sophia  
 136 payee 137 folio 138 E. C. J. Owen 139 G. S. Shill 140 customary.

## LESSON IV.

## DOUBLE CONSONANTS.

A small initial hook, written on the left hand side of the upright and slanting straight characters, P, B, T, D, etc., and on the under side of horizontal ones, K, Gay, etc., indicates the addition of R to the main consonant. A similar hook, also initial in its character, but written on the reverse side, adds L to the main consonant. See signs numbered 1 to 16 in Exercise. Although, in writing these combinations, which are denominated the Per and Pel Series of Double Consonants, the signs are commenced at the hooks, yet, in reading them, the L or R hook, as the case may be, is read *after* the consonant to which it is joined. These combinations, however, must not be pronounced p-r, p-l, t-r, t-l, etc., but as one sound, thus: Per, Pel, Ter, Tel, etc., as in the accompanying Key.

While these L and R hooks are comparatively easily added to straight letters, such is not entirely the case with the curved consonants. For instance, though the L hook may readily be added to Ith, as in sign 17 in Exercise, yet it is very awkward to add an R hook to Ith. Therefore, the R hook is added as in sign 18, in which illustration it will be seen that Ith is written in the shape of S. This may seem arbitrary, but it is not. Take Graham's and Pitman's illustration, and imagine, for instance, that Tel (sign 6 in Exercise) is a piece of wire. To represent Ter (sign 5) would it not have to be turned half way around? Certainly. Then apply the same principle to Thel and you have Ther.

Ter    Tel    Ther    Thel

This rule will also apply to Ish, F and V, which are changed, as in signs 19 to 25 inclusive, the letter V being thickened, when taking an initial hook, in order to distinguish Ver and Vel from Fer and Fel.

It will be seen, by reference to signs 20 and 21, that the L hook is added to Ish in two ways, due to the fact that the sign Ish is written both upwards or downwards, as occasion requires. In the former case, sign 21, the hook, being an initial one, is, of course, joined at the bottom of the letter, Ish therein being written upwards; while in the word *shelling*, sign 20, the hook is written at the top of Ish, because that letter is, in that instance, began at the top. This L hook, however, is only added to Ish in words wherein some other phonographic consonant also occurs, F being the extra consonant



in *facial*, sign 21, and Ing in *shelling*, sign 20. When Ish and L are the only consonants in a word, L is written in full, as in sign 26 in Exercise.

L is added to M and N by writing an initial hook on the most convenient side of those two letters (signs 27 and 28) and by thickening M and N, the same hooks may be used as R hooks. Signs 29 and 30.

The hook R is never added to the consonant R nor Arm. The L hook is added to R in the same manner as it is placed to K, on the upper side. Sign 31 in Exercise.

Neither the L nor R hook is ever added to the full-sized consonant L, though R may be added to L by simply thickening that letter, as in sign 32.

The student need entertain no fear that sign 18 will ever be mistaken for Sr, sign 29 for Mbr, Mpr, Mbl or Mpl, or sign 30 for Ingr or Ingl, for neither the hook R nor hook L is ever added to S or C, Ing, Emb or Emp, nor to X, Q, or any of the small-sized characters of the Visible Alphabet.

Signs 14, 16, 28, 30 and 31 need not be, by the careful pupil, mistaken for W-k, W-gay, W-n, W-ing and W-r, those combinations being written as in signs 120 to 124 inclusive.

The student should particularly bear in mind that, although in writing these Per and Pel series of double consonants, they are commenced at the hooks, yet in reading them, the R or L hook, as the case may be, is read *after* the main consonant; therefore, in reading Kel (the second syllable in *treacle*, sign 88), the full-sized consonant K is read before the hook L, *the hook L being read last*; thus: tre-kel; not tre-l-k.

Although the Per and Pel series of double consonants should be ordinarily pronounced as though the invisible vowel E existed between the P and L, or P and R, etc., yet this is done merely for the sake of appreciating the double character of their consonants, for any other vowel may, at times, occur between the P-l, P-r, etc., as with D-r, in sign 58. Furthermore, these double consonants, Per, Pel, etc., may not possess any vowel sound between them, but indicate it after them, as with sign 59, in which the invisible vowel Oo follows the double consonant Dr. When, however, there are *two separate vowel sounds* in a word, as in the two-syllabled word *dowry* (spelled phonographically d-ow-r-e), the hook R should not be employed, the consonants of the word being written out in full, as in sign 60, in order to clearly indicate the presence of two vowel sounds, even though the concluding one—E—cannot be accommodated with its proper place-position. This latter rule also explains the formation of *galley*, sign 68.

### THE WAY HOOK.

While the letter Way is quite correctly joined to N, as in sign 122 in Exercise, there is also, in some instances, a much easier and more rapid manner of joining Way to N and to some other letters. This is by means of what

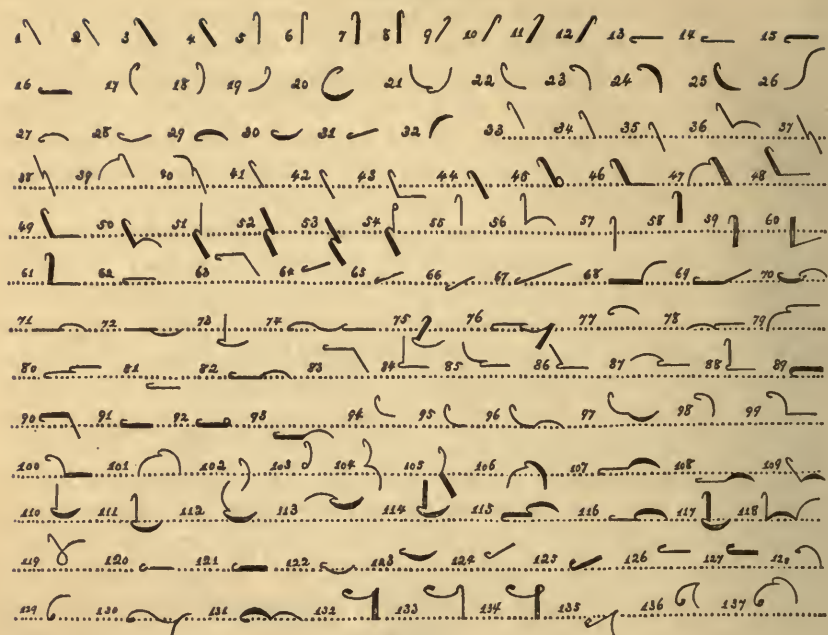


is known as the initial hook Way, which, when joined to N or R, is written in precisely the same shape as a hook L, but is distinguished from it by being thickened at the commencement. Compare the first half of sign 133 with sign 28. This hook, like the L and R hooks, accommodates itself to the shape of the main letter to which it is joined, and is therefore joined to the full-sized letters, L, M, etc., in the most convenient manner, which, though in the case of L (sign 129) makes the hook somewhat resemble Yay, and in the case of M (sign 130) resembles the L hook, yet it will never be mistaken to be any other character than what it is, because the fact of its being thickened upon the first stroke thoroughly distinguishes it from any other hook or letter. Unlike the L and R hook, however, this Way hook is read first in a word, the full-sized letter to which it is joined being read afterwards. The Way hook, as well as all initial hooks, are never added to the small letters of the Visible Alphabet. The thick part of the Way hook should not be made any thicker than necessary to properly designate it, the lighter it can be made being the better for speed, for even were it written wholly as light as an L or R hook, it would not be mistaken for those hooks when met with in a sentence, because other words within the sentence would clearly designate its proper value. Many phonographers make no distinction whatever between the Way hook and others resembling it, therefore the student must be his own judge and jury in this matter, and, as he progresses and becomes more familiar with all the principles of this art, if he can read the Way hook without thickening it, he is at liberty to write it so; and if not, to write it thickened; as he pleases.

#### HOLDING THE PENCIL.

In Lesson I the student is requested, when writing phonography, to hold the pen or pencil between the first and second fingers, merely keeping it in place with the thumb. Most phonographers employ this method, though there are a few who profess to prefer the ordinary penmanship style, saying that a special method for short-hand writing is simply affectation. This is a mistake. The philosophy of the matter is that in ordinary penmanship the letters all slant in one direction and are written always either downward from the right or upward from the left, and hence the regular penmanship manner of holding the pen is decidedly preferable in ordinary writing; but, in writing phonographically, the short-hand characters are formed in such a variety of directions, downwards from the right, perpendicularly, horizontally, etc., etc., that a special position of the hand, if one would make the characters easily and rapidly, are two requisites which are best secured by holding the pen or pencil between the first and second fingers, keeping it in place with the thumb. By employing this special method the hand is also less liable to become cramped from excess of work.

## EXERCISE.



## KEY.

1 per, 2 pel, 3 ber, 4 bel, 5 ter, 6 tel, 7 der, 8 del, 9 cher, 10 chel, 11 jer, 12 jel, 13 ker, 14 kel, 15 ger, 16 gel, 17 thel, 18 ther, 19 sher, 20 shelling, 21 facial (pronounced fa-shel), 22 fel, 23 fer, 24 ver, 25 vel, 26 shawl, 27 mel, 28 nel, 29 mer, 30 ner, 31 rel, 32 ler, 33 pry, 34 pray, 35 prow, 36 prim, 37 paper, 38 pepper, 39 leaper, 40 viper, 41 play, 42 plow, 43 pluck, 44 brew, 45 brace, 46 broke, 47 labor, 48 bleak, 49 block, 50 bloom, 51 table, 52 bauble, 53 bubble, 54 stable, 55 try, 56 trim, 57 true, 58 dire, 59 drew, 60 dowry, 61 drake, 62 crow, 63 creep, 64 real, 65 roll; 66 rule, 67 roller, 68 galley, 69 gallery, 70 normal, 71 camel, 72 canal, 73 tunnel, 74 melancholy, 75 journal, 76 chronology, 77 mill, 78 mocker, 79 locker, 80 croacker, 81 clew, 82 claim, 83 clip, 84 tickle, 85 fickle, 86 pickle, 87 Michael, 88 treacle, 89 grow, 90 group, 91 glow, 92 gloss, 93 gloom, 94 flee, 95 flow, 96 flame, 97 fling, 98 free, 99 freak, 100 frog, 101 loafer, 102 through, 103 thrice, 104 thrive, 105 throb, 106 lover, 107 cramp, 108 clump, 109 plump, 110 tinner, 111 trainer, 112 thinner, 113 minor, 114 dinner, 115 grammar, 116 clamor, 117 drainer, 118 trample, 119 precisely, 120 wake, 121 wag, 122 wan, 123 wing, 124 wire, 125 warm, 126 wick, 127 wig, 128 wave, 129 wail, 130 womanly, 131 wampum, 132 windy, 133 wintry, 134 Wednesday, 135 worthy, 136 wealthy, 137 welfare.

## LESSON V.

## TRIPLE AND QUADRUPLE CONSONANTS.

In last lesson, the time-saving principle of double consonants was explained; in this, the student is introduced to still greater consonant combinations, known as the triple and quadruple series.

THE TRIPLE SERIES are of two kinds—the Pler and Prel series and the Sper and Spel series.

The Pler and Prel series of triple consonants are made by enlarging the hooks of the Per and Pel series of double consonants. See signs 46 to 72 inclusive in Exercise.

The Sper and Spel series of triple consonants are formed by converting into a circle the R hook of the straight letters of the Per and Pel series of double consonants (signs 1 to 8 inclusive); also, by writing the S circle inside the L hook of the straight letters of the Per and Pel series of double consonants, and inside both the L and R hooks of the curved letters of the Per and Pel series. Signs 9 to 26 inclusive.

An exception is made in the case of Sler, which has no hook. See sign 27.

Sper, Ster, Sker, etc. (signs 1, 3, 7, etc.) will not clash with Sp, St, Sk, etc.; because, in the former case, the circle is written on the left and lower sides of the main consonant, while in the latter, the reverse is the case. Compare with signs in Lesson III.

THE QUADRUPLE SERIES of consonants, like the triple series, are of two kinds: The Spler and Sprel series and the Sesper series.

The Spler and Sprel series are formed by adding a circle S inside the initial hooks of the Pler and Prel series of triple consonants. See signs 93 to 118 inclusive.

The Sesper series of quadruple consonants are formed by converting into a large-sized circle the R hook of the straight letters of the Per series of double consonants. This large circle is written twice the size of the circle S, and is really the Ses circle written upon the R hook side of the double consonants of the Per series. It is never added to the curved letters, F, V, etc., and therefore, when used, will never be mistaken for Ses-p, Ses-t, etc., because, as with the preceding explanation of the difference between Sper and Sp, the double consonants Sesper, Sester, etc., are written on the reverse side of the P, T, etc., to that occupied by Sesp, Sest, etc. Compare sign 126 in this lesson's Exercise with the first part of sign 107 in Exercise to Lesson III.

In *writing* these triple and quadruple consonants, they are always commenced at the circle when it accompanies them, and at the hook when the combinations have no commencing circle. In *reading* the latter class (the Pler and Prel series) the main consonant is read first and the hook *ler* or *rel* last, as with the R and L hooks in the Per and Pel series of double conso-

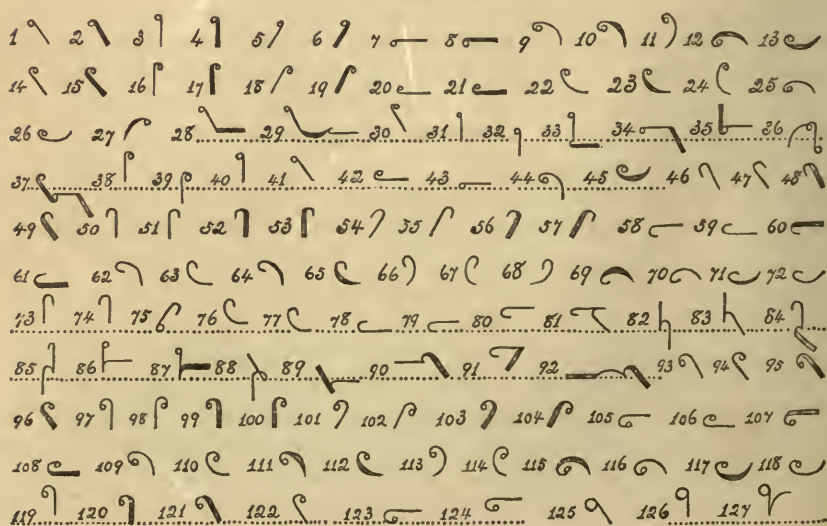


nants; but in reading all combinations beginning with the circle S (the Sper and Spel, Spler and Sprel and Sesper series) the circle S or Ses is read first, the main consonant, P, B, etc., next, and the hook or other letter of the combination, last. Of course, in above explanation, reference is made only to the *consonants* of a combination. Invisible vowels may intervene between any two consonants therein as with the word *settle* (sign 38) in which word an invisible vowel is indicated between the S and the T of Stel, in which case S is read first, invisible vowel E next and Tel last. No invisible vowel, however, can be indicated preceding the circles S or Ses, because as explained in Lesson III, the long sign for S, as in the Visible Alphabet, is written when it is desired to indicate an invisible vowel preceding S.

In further explanation of the use of these triple and quadruple consonants, it is necessary to state that not only may an invisible vowel exist between any two consonants of these combinations, as with *settle*, above instanced, but *any* vowel may be indicated as in *spoil* (sign 30) and *sprawl* (sign 122); and, furthermore, as many invisible vowels may exist between the consonants as there are consonants to read them between, as instance the case of the quadruple consonant Skler, which in the position represented in Exercise (sign 124) spells *secular*, thereby indicating an invisible vowel between the S and K, another between K and L and a third between L and R.

There are instances, as in sign 86, *stickler*, where the full form of hooks cannot be written, but signs thus slighted will be quite easily read by the student after becoming somewhat acquainted with them. Do not suppose, however, that signs 35 and 37 are in the least slighted, for those words, *descri* and *subscribe*, are perfectly formed, being analyzed thus: d-skr-i; sub-skr-i-b.

### EXERCISE.



## KEY.

1 Sper 2 sber 3 ster 4 sder 5 scher 6 sjer 7 sker 8 sger 9 sfer 10 sver 11 sther  
 12 smer 13 sner 14 spel 15 sbel 16 stel 17 sdel 18 schel 19 sjel 20 skel 21 sgel  
 22 sfel 23 svel 24 sthel 25 smel 26 snel 27 sler 28 sprig 29 sprinkle 30 spoil  
 31 straw 32 strew 33 straggle 34 scrub 35 descry 36 lustrous 37 subscribe 38  
 settle 39 subtle 40 sitter 41 spree 42 sickly 43 soaker 44 suffer 45 sinner 46  
 pler 47 prel 48 bler 49 brel 50 tler 51 trel 52 dler 53 drel 54 chler 55 chrel  
 56 jler 57 jrel 58 kler 59 krel 60 gler 61 grel 62 fler 63 frel 64 vler 65 vrel  
 66 thler 67 threl 68 shler 69 mler 70 mrel 71 nler 72 nrel 73 trial 74 teller  
 75 Charles 76 frill 77 frail 78 crawl 79 collar 80 clear 81 corporal 82 tattler  
 83 tippler 84 tolerable 85 territorial 86 stickler 87 straggler 88 pastoral 89  
 buckler 90 cobbler 91 clergy 92 gambler 93 spler 94 spreel 95 sbler 96 sbrel  
 97 stler 98 strel 99 sdler 100 sdrel 101 schler 102 schrel 103 sjler 104 sjrel  
 105 skler 106 skrel 107 sgler 108 sgrel 109 sfler 110 sfrel 111 svler 112 svrel  
 113 sthler 114 sthrel 115 smler 116 smrel 117 snler 118 snrel 119 settler 120  
 saddler 121 sabler 122 sprawl 123 scholar 124 secular 125 sesper 126 sister  
 127 sisterly.

## LESSON VI.

## FINAL HOOKS.

A small *final* hook written on the right hand side of upright and slanting straight letters and on the upper side of horizontal ones represents the addition of either F or V. Signs 1, 2, 3 in Exercise. S or Z may be added to this hook by writing the circle within the hook. Signs 11, 12 and 13. This F or V hook is never added to the curved letters, F, V, etc., but may sometimes be added after the circle S, as in sign 90 in Exercise.

A similar-sized final hook written on the left-hand side of upright and slanting straight letters, on the lower side of horizontal ones, and added in the most convenient manner to curved letters, represents the addition of N. Signs 15, 19, 24 and 25. The S or Z circle is added to this hook, on curved letters, by writing the circle within the hook (sign 39); and to the straight consonants, by converting the N hook into a complete circle (signs 35 and 36), in a manner similar to that by which S is added to Per in Lesson V. This conversion forms what is called the Ns circle, which need not be mistaken for the plain circle S, because the original S circle is written on the right-hand side of upright, and the upper side of horizontal characters. This Ns circle may be enlarged to represent the sounds of Nses or Nzes (signs 41 and 42), the Nses circle really being a Ses circle written on the N hook side. Neither the Ns or the Nses circle are ever added to curved letters.

A larged-sized final hook written on the same side of full-sized consonants as that on which the F or V hook is added, represents the addition of the



sounds Vive, Viv or Tiv. Signs 67, 68 and 69. This hook, like the F and V hook, is never added to curved letters.

A large final hook written on the same side of full-sized consonants as that on which the N hook is written, represents the addition of the sound Shun, as heard in the words represented by signs 46, 47 and 56, in Exercise.

The circle S or Z is added to both the Shun and Tiv hooks, by enclosing the circle S or Z within the hooks, in the manner illustrated by signs 63, 75, etc., in Exercise. In adding the circle to these large hooks, care should be taken that this addition does not crowd those large hooks into a resemblance to the smaller F or V or N hooks. This is easily avoided by making the large hooks somewhat larger, when adding the circle, than ordinary.

Some phonographers write the Shun and Tiv hooks transposed, but this is very inadvisable, for many reasons. For instance, by writing the Shun hook on the under side of K, the word *affectionate* (sign 78) is very easily written, but write the Shun hook on the reverse side and the student will find that he can write as far as the sound Shun in the word, but when he attempts to add the final syllable *ate*, his Shun will be spoiled entirely. This will never happen in writing the syllables Shun or Tiv in the positions prescribed in these lessons. The only syllables which are most likely to follow Tiv are *ly* or *ness*, the latter being easily added in either case and the former (*y*) being easily added to Tiv only when Tiv is written upon the side prescribed in this lesson. See sign 81 in Exercise. Then again, it is much more reasonable to suppose that Tiv containing a V sound should be written on the same side as the V hook, and that Shun containing an N sound should be written upon the same side as an N hook; an arrangement which is also a great aid to the memory.

The sounds of Sesshun or Sisshun, as heard in the words *possession*, *position*, *decision*, etc., are nicely represented by continuing the circle S, when added to full-sized consonants, into a hook, as in signs numbered 83 and 84. The Ns circle continued into the same kind of a hook may similarly represent the sound of Ensesshun, as heard in the word *transition*, sign 85. The circle S or Z is added to these hooks as in sign 86.

In sign 29, of this Exercise, the N hook of the word *shown* is apparently written identically the same as the L hook of the word *facial*, sign 21, in Lesson IV. This resemblance, however, is only a seeming one. The L hook, when added to Ish, can never be mistaken for an N hook, for the following reasons: First, when L and Ish are the only consonants in a word, the L hook is not made use of, L being written out in full, as with sign 26 in Lesson IV. Second, the Ish in sign 21, Lesson IV, is written upwards and, therefore, the hook attached to it must be an initial hook, for were it a final hook, the Ish being written upwards, the hook would be written on the upper end. Third, the hook in sign 21, Lesson IV, being an initial hook,

it could not be N, for N is a final hook. Fourth, the L hook never being added to Ish unless some other consonant is contained in the combination and the R hook being added to Ish only as in sign 19, Lesson IV, therefore the hook in sign 29, this Exercise, must be a final hook and being a small final hook it must be N, for the F or V hook is never added to curved letters.

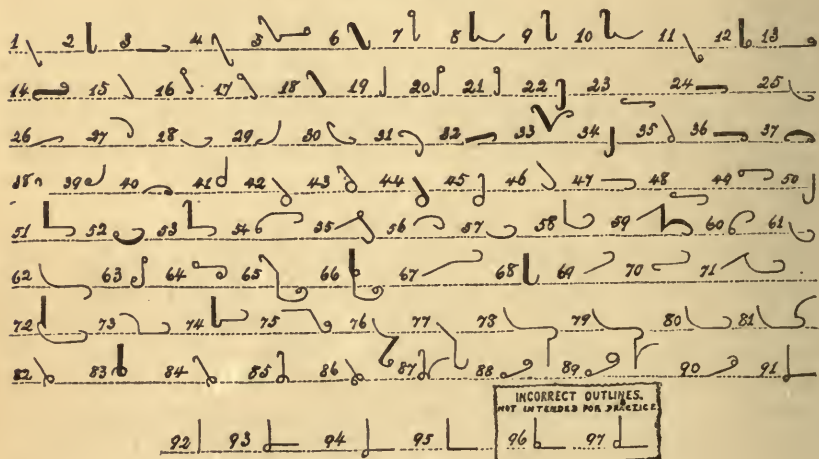
In the paragraph immediately preceding the Exercise to Lesson III, of this course of instruction, promise was made that a rule would shortly be given which would determine the difference between the words *fun* and *funny*, and other similar words in which N is the last consonant. The instruction now presented has prepared the student for this explanation, the second paragraph of this lesson directly providing for the distinction. In other words, *fun* and other words terminating with the letter N, are written with the use of the hook-N (sign 25), while words ending with the syllable *ny* are written with the Visible Alphabet sign for N, the final vowel sound of *y*, by this distinction in outline, being indicated invisibly, as in sign 7 of Lesson III.

#### NS VERSUS S.

The small circle S, when occurring in such junctures as *task* (sign 91 in Exercise), is frequently misunderstood, until its formation is properly explained, to be an Ns circle. While, however, its shape is exactly that of the Ns circle, yet its right to be written in the same manner is very conclusive. This can be best illustrated by writing the letter T, and the combinations t-n-s-k, t-s-k and t-k side by side upon the same line (as in signs 92 to 95), and comparing them. The letter T (sign 92), it will be observed, is written directly on *and touching* the dotted line being written upon. To add Ns to that letter one must necessarily first turn the end of the T which rests on the line into an N-hook and then bring in round into a circle, after which, if we want to add K, the K will appear somewhat *above* the line on which the T rests, as in sign 93. When, however, only S-k is to be added to T, the S is written *under the line*, at the lower end of the T, thus bringing the final letter K on the line (sign 94) as perfectly as T-k is written without the S, in sign 95. This arrangement clearly isolates the circle S (in sign 94) from any collusion with the letters T or K, excepting as a joined letter, and clearly indicates that it is *not* written on the left-hand side of T, as might be supposed, but rather on the *underside*, which as perfectly declares its individuality as though it were written upon the right-hand side, an arrangement which, in this sort of a combination, would be quite awkward, and is a needless one, as this similarity between the S and Ns circles will never under any circumstances cause them to be mistaken the one for the other. True, t-s k might have been written as in sign 96, in Exercise, to distinguish it from t n-s-k (sign 93), or t-n-s-k might have been formed like

sign 97 of Exercise, in contradistinction to the manner of writing t-s-k in sign 94, but no special advantage in legibility would have been gained and a loss of speed-element would surely have resulted; therefore is the student particularly warned against the false junctures formed in signs 96 and 97. The student should, however, not conflict these last-named signs with the correct formation of the circle S in signs 35 and 37, in Exercise to Lesson V, because, in that lesson, the S circle also indicates the letter R and is not at all cumbrously written, even though it may appear so when hastily analyzed.

## EXERCISE.



## KEY.

1 Puff, 2 Dave, 3 cave, 4 prove, 5 prefix, 6 brave, 7 strife, 8 define, 9 drive, 10 driven, 11 puffs, 12 Dave's, 13 caves, 14 graves, 15 pain, 16 spine, 17 sprain, 18 brain, 19 tone, 20 stone, 21 strain, 22 drown, 23 clown, 24 gain, 25 fun, 26 rain, 27 vine, 28 known, 29 shown, 30 flown, 31 frown, 32 Roman, 33 Berlin, 34 down, 35 pains, 36 gains, 37 mourns, 38 ye, 39 shines, 40 manes, 41 tenses, 42 pounces, 43 prances, 44 bounces, 45 trounces, 46 potion, 47 caution, 48 suction, 49 secretion, 50 tuition, 51 diction, 52 sanction, 53 direction, 54 selection, 55 reception, 56 mission, 57 nation, 58 tension, 59 redemption, 60 solution, 61 fusion, 62 affection, 63 stations, 64 sections, 65 pretensions, 66 distensions, 67 reactive, 68 dative, 69 revive, 70 creative, 71 reflective, 72 deflective, 73 vocative, 74 defective, 75 captives, 76 fugitives, 77 putative, 78 affectionate, 79 affectionately, 80 affective, 81 affectively, 82 possession, 83 decision, 84 procession, 85 transition, 86 positions, 87 transitional, 88 service, 89 services, 90 receive, 91 task, 92 T, 93 t-n-s-k, 94 t-s-k, 95 t-k.



## LESSON VII.

## THE ST AND STR LOOPS.

A loop half the length of a full-sized consonant and written on the same side of consonants as the circle S or Z is written upon, represents the addition of St or Sd to the main consonant. Signs 6, 7, 8 and 9.

A larger loop adds Str. Sign 21.

When these loops are added to the R hook side of P, B, etc., the P or B become double consonants, just as though the R hook was actually there, the P or B being pronounced Per, Ber, etc., as the case may be, the St or Str being read first, as in signs 23 and 24 (St-per, Str-per) *stopper*, *stropper*. A comparison of sign 23 with sign 8 and sign 24 with sign 22, will show their difference of outline, and individual significance. When the St or Str loops terminate a word, the letter N may be indicated in a manner similar to the above indication of the letter R. It is done by writing the St or Str loop, as the case may be, on the N hook side of a letter, thereby clearly indicating N without writing it. Compare signs 21 and 25. This is on the same principle as the Ns circle. When the circle S is the last consonant in a word and is immediately preceded by the hook St, Sd or Str, the circle S is added to those letters as in signs 13, 14, 26.

Young students of this "art of winged words" sometimes are at a loss to understand why phonographers indicate the addition of an R to St, by writing St on the R side of P, B, etc., when, as they think, that unnecessary trouble might be obviated by the use of an Str loop, which contains the R without special assignment of position. The reason this question is very generally asked is because a student does not always immediately grasp the particular use of, and difference between these combinations. Let us look carefully at the two signs 22 and 23. Truly the loop of both signs indicate the same four consonants. But let us investigate farther. Let us take the entire word of each sign. The first is *strop*; the other *stopper*. Now, analyse them phonographically, leaving out vowels and repeated consonants, and we find their outline to be—sign 22, Str-p; sign 23, St-pr. Looking at these analyses, we discover that the R in sign 22 precedes the letter P, while in sign 23, it follows the P. This, then, is the sole secret of their difference in outline. You could not spell *stopper*, by writing an Str loop on the right-hand side of the letter P, because loops on that side are read before the letter to which they are joined; and you could not spell *strop* by writing the St loop on the R hook side of P, because in all instances where an R is indicated in that manner, the R is read after the P.

As will be seen in Exercise, the St. and Str. loops are added either beginning or ending a word and after some letters they may easily be employed in the middle of a word. Signs 15 and 16.

## THE HALVING PRINCIPLE.

T and D occur so frequently in words of daily use, and the representation of these letters, by writing their full phonographic outlines, is often so cumbersome, that a shorter way of expressing their sounds was devised early in the history of phonography. It is done by halving the consonant immediately preceding T or D, and is termed the Halving Principle. Therefore, all consonants, whether simple or compound, excepting Ing and Emb or Emp, when halved, express the addition of either T or D. Signs 47, 48, etc.

Ing nor Emb and Emp not being halved, when the sound of D is required to be added to the light strokes N and M, those letters, as well as Ith, and V, should also be made heavy, besides being halved. Signs 40, 42, 52 and 60. When it is the sound of the letter T which is required to be added, the signs should remain light. See signs 43, 47, 56 and 57.

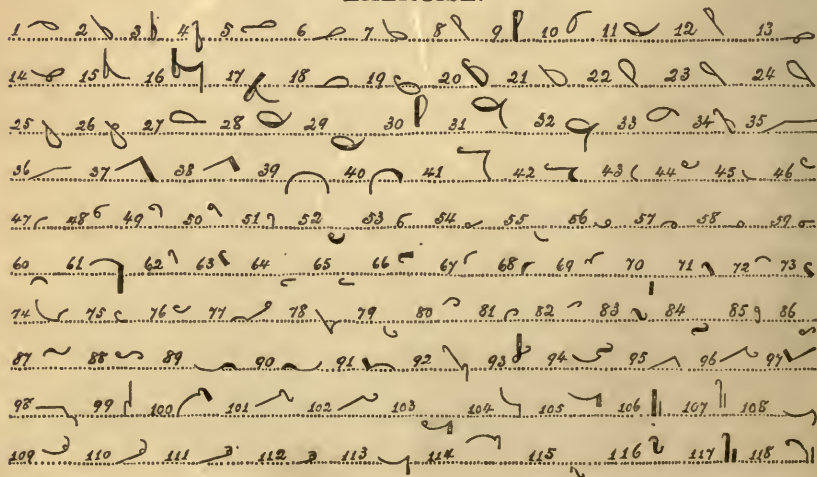
Always write the light stroke L-T (sign 67) upwards and the heavy stroke L-R-D (sign 68) downwards.

There are some instances (signs 106 and 107) wherein it is impossible to join the syllable *ted* to the rest of the word and preserve legibility.

A halved S is sometimes more conveniently stricken upwards than downwards, as instance signs 109 and 110.

In making use of the half-length consonants, care should be taken that such use does not become an abuse. For instance, while the word *mud* may be rightly written as in sign 60 in Exercise, *muddy* must be written as in sign 61, because, though both words possess the same phonographic consonants (Mand D), yet there is a concluding vowel sound in *muddy*, which necessitates, for complete pronunciation and vocalization, the use of the extended form. This rule applies to all words terminating with a vowel sound.

## EXERCISE.





## KEY.

1 mist, 2 past, 3 toast, 4 trust, 5 crest, 6 raised, 7 fast, 8 stop, 9 staid, 10 still, 11 sting, 12 step, 13 coasts, 14 nests, 15 testify, 16 distinct, 17 justify, 18 coaster, 19 fluster, 20 bolster, 21 poster, 22 strop, 23 stopper, 24 stropper, 25 punster, 26 punsters, 27 streak, 28 string, 29 strung, 30 stride, 31 strength, 32 strangle, 33 stream, 34 praised, 35 rock, 36 rocked, 37 rib, 38 ribbed, 39 love, 40 loved, 41 clothe, 42 clothed, 43 that, 44 sent, 45 fought, 46 flight, 47 lot, 48 slight, 49 fright, 50 sprite, 51 trot, 52 sound, 53 sold, 54 sort, 55 feud, 56 notes, 57 mates, 58 coats, 59 sacred, 60 mud, 61 muddy, 62 pride, 63 blight, 64 crowd, 65 cloud, 66 greet, 67 let, 68 Lord, 69 yield, 70 doubt, 71 brought, 72 meet, 73 bold, 74 failed, 75 fault, 76 knelt, 77 mattress, 78 pullet, 79 found, 80 mind, 81 land, 82 rent, 83 braved, 84 grooved, 85 strained, 86 surround, 87 midnight, 88 sentiment, 89 named, 90 maiden, 91 bottom, 92 portrait, 93 deserved, 94 engraved, 95 rapid, 96 refined, 97 better, 98 captivate, 99 titled, 100 labored, 101 re-proved, 102 renowned, 103 sounded, 104 fitted, 105 needed, 106 dated, 107 treated, 108 knowest, 109 noisiest, 110 raciest, 111 receive, 112 received, 113 noted, 114 mitred, 115 proved, 116 derived, 117 dreaded, 118 freighted.

## LESSON VIII.

## THE VOWEL WORD-SIGNS.

1 ... Of, he	... All	... With, we
2 \ To, I, the	\ Two	c Were, one, way
9 ... Aye	... Too	... Would
1 Or	... Already	2 Why
1 A, an, and	1 O, Oh, owe	3 Where
1 But	... Before	... When
1 On, he	... Ought	^ Ye, year, year
1 Should, the, I	1 Who	^ You, your, your
1 How	... Whom	... Beyond
A, an, and, &		... Yet
		1 U, you, your, your
		... Yes

There are a number of words in our language whose frequent recurrence and consequent rapid utterance, precludes the possibility of writing them as fast as spoken, with simply the aid of the abbreviated method presented in the foregoing pages. To provide for this emergency, phonographers employ simple signs, a few of them necessarily partly arbitrary, but which, as a general rule, are really elements (when convenient, the most conspicuous one) of the words they represent. Such are termed word-signs, and though with a few exceptions, composed of the letters of the phonographic alphabet, will in no wise be mistaken for those characters after the pupil has become somewhat familiar with, and has met them a few times in a sentence.

Those of vowel origin are given in the foregoing list, which list contains the only arbitrary characters in PRACTICAL PHONOGRAPHY, but which particular list being almost entirely composed of arbitrary characters, the student must not expect in them to find any elements of previously explained principles; that is, he or she must neither expect them to agree in position with their vowel sound nor their outline to be composed of any portion of the consonants of the words they represent. There are, as already intimated, a few instances in the vowel word-sign list in which previously explained principles will be recognized, but they are exceptional and infrequent. With subsequent lists, however, the word-signs will follow a set rule, containing at least one consonant element of the words they represent, and oftentimes one or more vowel elements as well, so that future lists will be much more easily committed to memory than the foregoing.

The student will please note that in the lists of word-signs, a dotted line is placed beneath, through, or over some of the signs. This dotted line must not be mistaken to be a part of the sign itself. It is merely placed there as in the Exercises, to show that the same word-sign, in order to represent different words, is sometimes written on, above, through or under the line, as in the case of the indication of invisible vowels. Thus, the student finds that in Phonography words are denoted by the position of a single consonant or syllable in the same manner that a vowel sound of a word is indicated by the position of a consonant.

Lists of word-signs should be thoroughly committed to memory and repeatedly copied, a proceeding which will result in the discovery that some word-signs may represent, in a single position, either of several words, as in the case of the visible vowel I, which, in above list (see second vowel word-sign in foregoing list), also represents either *to* or *the*. Yet no difficulty need be apprehended in regard to deciphering such signs when met with in regular sentences, because words preceding or following these signs within a sentence will readily decide which particular word the sign is intended to represent at the time. This the student would, however, have readily discovered without explanation, before he or she had progressed very far with

the Exercises, but there are other instances in foregoing list which the student would probably not have comprehended without both full and immediate instruction. Reference is made to single words which, in the foregoing list, are in different situations represented by a different sign,—see fifth and tenth signs in foregoing list—an arrangement, the advisability of which, the intelligent student may, at first sight, be disposed to question. To rightly explain this seeming inconsistency, it is necessary that the author first describe a principle of rapid writing quite as important as any previously explained. It is: that an absolute necessity with rapid short-hand writing—a necessity quite as absolute as that of a method of word-signs representing words of frequent recurrence—is, that many words and phrases be written without separation, and also without lifting the pen from the paper. This great time-saving principle will be found to be a beautiful method of phrase-representation and perfectly easy to read, after writing. At first, as a little thought is requisite in order to make the best junctures possible, it may appear that longer time is required to join each word than to write them separately, but this difficulty will diminish with each Exercise, and become more and more of a pleasure with each progression. This brings us better prepared to the query—Why employ two signs to represent one word? The reason lies in the fact that in joining the words in the phrase, *The lady you know*, (phrase 98 in exercise) and in the phrase, *The name is mine*, (phrase 99) neither sign for *the* would answer in both cases. True; the sign for *the* which also represents *should* in foregoing list might be written downwards in one instance and upwards in the other, thus giving the sign for *the* the same slant in both instances. But to write the sign, for the same word, upwards in some instances and downwards in others, would be found in these cases to be more conflicting than to use two different signs for the same word. Hence to secure legible and facile phrase-writing (which in every instance means increased speed) phonographers, in the instances occurring in the foregoing list of word-signs, avail themselves of two different forms for the same word, subjecting them, however, to certain rules which as clearly indicate their meaning when used, as if but one sign was invariably employed for one word. For instance: such words are of two kinds—First, those words for which the student has *not* been given a sign in previous lessons, (to all of which the preceding explanation referring to phrases 98 and 99 in Exercise, fully applies); secondly, words for which the student *has* been given a sign in previous lessons, but which take an additional one in this list of Vowel Word-Signs. Of this latter class, there are but two instances—I and A—the letter I being represented by the second and eighth signs of the foregoing list, A by the fifth and tenth signs of same. In making use of those four signs, if students will observe the following rules, they will experience no difficulty whatever in reading notes in which those signs occur:



1. When I or A are intended for initials only, always write their original alphabetical signs (second and fifth in list of Vowel Word-Signs) not joining them to any other phonographic character.

2. When I or A are written as visible *vowels*, and as such are joined to other phonographic characters, also make use of their original alphabetical signs as before indicated in second and fifth signs of foregoing list.

3. When I or A are intended for *words* (*i. e.* the personal pronoun I, or indefinite article A), each word may be indicated by either of its two signs, as shown in list of Vowel Word-Signs, providing the sign used is joined to some other phonographic character by phrasing. But, should the sign used be written separately, neither signs eighth nor tenth in list of Vowel Word-Signs can be employed.

In joining words into phrases, it is not out of order to write a sign in two different ways (upwards in some instances and downwards in others) when, by so doing, the sign may be made to indicate two entirely different words and meanings. For instance, it is only very infrequently that the first word-sign of the above list of Word-Signs is used to represent the personal pronoun *he*, the seventh word-sign in the list being the one most generally used. Hence, in some junctures with other words, there is the slightest possible danger that the latter sign, (representing also the word *on*) may be mistaken for that word, if the sign is always written in the same direction to indicate both words. This possible confliction; is therefore, nicely avoided in joined words, by always, when convenient, writing the seventh sign in above Vowel List upwards to the right when *on* is intended, and downwards to the left when *he* is the word to be indicated.

The eighth word-sign in above list is always written upwards to indicate either of the words opposite it.

In joining phonographic word-signs and outlines into phrases, the ordinary rule is to place the first word in its proper place-position, and let the other words in the phrase take care of themselves, in the same manner that the second vowel sound in a long word is treated; but, like the rule governing the second vowel sound in a word, there are also occasions when the general rule governing the second word-sign in a phrase will not apply, the exceptional instances being provided for in a subsequent lesson.

When either of the word-signs representing *I*, *the*, *a*, *he*, *we* or *you* occur within a sentence, they should invariably be joined to either the word immediately preceding or following them, even if no other words in the sentence are joined. This rule carefully abided by, will always distinguish those words from others represented by the same signs, which should, for distinction, be written on most occasions without juncture.

To avoid confliction with half-length consonants, always write the vowel word-signs, and all visible vowels, about one-eighth the size of a full-sized

consonant. In other words, write them as small as possible, the merest ticks being sufficient. This will serve as a perfect method of distinction between the vowel word-signs in the foregoing list and the half-length word-signs which follow in a subsequent lesson.

Now that the writing of visible vowels is entering more largely into the student's practice, the difference between them and their invisible sound-equivalents need explanation. In indicating the vowels invisibly, only two are represented in the second position, on the line (A and O), the others being indicated, as the student is aware, by other place-positions, above, through or under the line. From the practice of this principle of invisible vowel-representation, students are sometimes apt to confuse the visible vowel-sounds of the Visible Alphabet, and to write the *visible signs* for I, E or Oi above the line, U, Oo and Ow under the line. Such treatment is entirely incorrect. The proper place for every *visible* sign, vowel or consonant, is in the second position, on the line, as in the Visible Alphabet. It is only when vowels are indicated *invisibly*, that different place-positions are made use of, and then it is the consonants which change their position to indicate the additional sound. This explanation will make plain to the student, the reason why the second sign in the foregoing list of Vowel Word-Signs represents the personal pronoun I, instead of the first sign and why the *visible* vowel U is written on the line in preceding Word-Sign List, instead of beneath it.

Having first thoroughly mastered the foregoing list of Vowel Word-Signs, the student will proceed to similarly memorize the following

#### PARTIAL LIST OF CONSONANT WORD-SIGNS.

\ Up	— Give, given	⌒ In, never
\ Be, been	— Together	⌒ No
\ To be	\ For, four, fourth	⌒ Thing, long
Time, what	⌒ Far	⌒ Language
It, take	⌒ Have	° Is, his
Do	( Them, think	° As, has
/ Which	) So	° Was
/ Advantage	/ Shall, usual, usually	° First, is it
— Are	/ Will	° As it, has it
— Kingdom	— Me, my	° Was it
— Can, came, come	— Him	



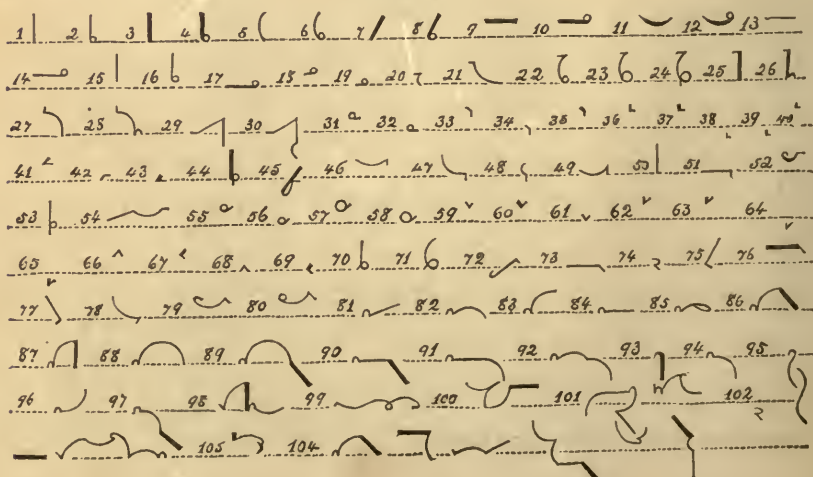
The circle S or Z may be added to any of the above word-signs in the manner indicated in signs 14, 16 and 17, in Exercise.

The above list of word-signs will be found much easier to memorize than the list commencing this lesson, for the reason that in this one, the signs all bear more or less relation to the words they represent, containing at least the only or principle consonant of the words intended. There is only one point on which the above word-signs do not agree with previously described principles—*i. e.* in their place positions. They are not all placed in position in accordance with their invisible vowel elements, but take their position in accordance with the importance of the words they represent, those which are apt to occur most frequently being placed in the easiest position in which to write.

Where a sign, in any list of word-signs, has placed opposite it, two or more words, each word separated by a comma (as with the second and eleventh signs in above partial list of Consonant Word-Signs), the sign in question may separately represent either word, but only one of the words at a time. Where two or more words, placed opposite a phonographic sign, are not separated by a comma (as with the third sign in list above mentioned), the sign in question represents all words opposite it at one and at the same time. Finally, when, opposite a phonographic word-sign, three or more words appear, the words being separated by commas in some instances and not in others (as with the next-to-the-last sign in immediately preceding list), then the word-sign is intended to represent at one and the same time any group of the words not so separated, but not more than one group at a time.

There are occasions when the words *is*, *his*, and similar words represented by the circle S, may be indicated by enlarging the S circle of a preceding word, as in signs 23 and 57 in Exercise.

### EXERCISE.



## KEY.

1 It, 2 its, 3 do, 4 does, 5 think, 6 thinks, 7 advantage, 8 advantages, 9 give, 10 gives, 11 thing, 12 things, 13 kingdom, 14 kingdoms, 15 time, 16 times, 17 comes.

PRACTICE IN JOINING A, AN AND AND TO OTHER WORDS: 18 and is, 19 and as, 20 and that, 21 and for, 22 and thinks, 23 and thinks his, 24 and thinks his a, 25 and do, 26 and do you, 27 and have, 28 and have you, 29 an art, 30 an art that, 31 is a, 32 as a, 33 of an, 34 to a, 35 all a, 36 or a, 37 already a, 38 but a, 39 before a, 40 on a, 41 ought a, 42 should a, 43 who a, 44 does a, 45 just a, 46 in a, 47 for a, 48 that a, 49 know a, 50 take a, 51 can a, 52 send an, 53 it is an, 54 renew an.

PRACTICE IN JOINING THE: 55 is the, 56 as the, 57 his is the, 58 as is the, 59 of the, 60 all the, 61 to the, 62 or the, 63 already the, 64 but the, 65 before the, 66 on the, 67 ought the, 68 should the, 69 who the, 70 it is the, 71 thinks his the, 72 rule the, 73 can the, 74 where the, 75 which the, 76 give the, 77 up the, 78 for the, 79 in all the, 80 sign the.

OTHER PHRASES: 81 you are, 82 you may, 83 you will, 84 you can, 85 you must, 86 you will be, 87 you will do, 88 you will have, 89 you will have been, 90 you can be, 91 you can have, 92 you may have, 93 you do, 94 you have, 95 you think, 96 you shall, 97 you have been, 98 the lady you know, 99 the name is mine, 100 Nellie shall give, 101 Look sharp! or you will fall, 102 When I see them together I will inform you, 103 already menaced, 104 You will be given them to-morrow, if they can be finished by that time.

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 LESSON IX.

## CONSONANTS OF DOUBLE AND TRIPLE SIZE.

To express the addition of the sounds *ter*, *der* and *ther*, full-sized consonants are made twice their usual length. Signs 1, 2, 3 in Exercise. This principle is also taken advantage of by experienced phonographers to represent the addition of the words *THEIR*, *THERE* and *OTHER*. Signs 39, 40 and 44. This doubling principle may also be employed to add the sounds of *ker* and *ger* to Ing, and the sounds of *per* nad *ber* to M. Signs 14, 19, 22 and 89. In applying this doubling principle to the heavy consonants B, D, etc., as in such words as *debtor*, be careful throughout the entire length of the double D to preserve the heavy stroke, as in sign 1, in order that it may not be mistaken for the word *duty*, sign 96.

When, in a sentence, any one of the syllables *ter*, *der* or *ther*, is immediately followed by either of the words *their*, *there* or *other*, the syllable and

word may sometimes be together represented by tripling the preceding consonant, as in signs 47, 48, etc.

This principle of doubling and tripling consonants is, of course, not applicable to X or Q, nor to any of the small letters of the Visible Alphabet, excepting Way and Whay, it being applied to these last-named letters in the manner shown by signs 45 and 50 in Exercise. Consonants, when made double and triple size, (with the exception of Way and Whay) cannot, on account of their formation, always be accommodated with the place-positions due to their vowel elements, and must, therefore, take the best position possible at the time, an arrangement which will in no wise detract from their legibility.

Such words as *order* (sign 46 in this Exercise) will not conflict with *rare* (sign 19 in Exercise to Lesson III) when met with in a sentence.

### BREVITY IN WORD OUTLINE.

In the eighth paragraph of Lesson III, the necessity for economy in word outlines is incidentally referred to, the word *loss* being used in illustration. By reference to the paragraph in question, it will be seen that the student is directed to spell *loss*, and kindred words ending in double S, with a single S, thus: l-o-s. This exercise of economy in the use of the consonants is still more essential in words of more than one syllable, the young phonographer having most need for caution in those words in which the same consonant occurs together in the ordinary spelling, as *ll* in *illiberal*, *rr* in *irregular*, etc., etc. Young phonographers are very prone to write *illiberal* with two commencing phonographic l's, when one commencing L is quite sufficient—*illiberal*, *irregular*, and kindred words being divided into phonographic sound-syllables, thus: il-ib-er-al, ir-eg-u-lar, and written as in signs 85 and 94 in Exercise.

As much care should also be exercised in such words as *sickly*, which word, though in ordinary writing spelled with one K, yet sounds somewhat as if it had the sound of two K's and is apt to be written so by young phonographers. Such words should be treated as in signs 97 and 98.

### THE LETTER L.

In making use of the phonographic consonant L, phonographers should wherever possible adhere to the following two rules:

Rule 1.—When L begins a word and is preceded by a vowel, write L downwards, sign 88. Otherwise, write upwards as in sign 90.

Rule 2.—When L terminates a word and is followed by a vowel, write L upwards, signs 91 and 92. In other cases, use the most convenient form.



## WORDS COMMENCING WITH A VOWEL.

Probably the most serious difficulty which besets the amateur Pitman phonographer, in reading his first efforts at reporting, is the uncertainty as to whether certain unvocalized outlines, of whose meaning he is for a moment doubtful, are or are not preceded by an invisible vowel, such knowledge in regard to a single word often being absolutely essential to the correct reading of an entire sentence, the absence of all indication of a preceding invisible vowel frequently giving to a sentence an entirely opposite meaning to that intended. For instance, here are two words of different meanings, *moral* and *immoral*, whose consonantal outlines (according to previous analysis of similar words under heading of Brevity in Word Outline) are the same for both words—m-r-l. This similarity in outline might be very apt to cause a reporter to write a court-witness as saying the defendant was an immoral man, when the opposite was intended, or *vice versa*. Hence, phonographers indicate the word commencing with a vowel sound (*immoral*) above the line and *moral* on the line, as with *illiberal*, *irregular*, etc., previously explained in this lesson. Signs 86 and 87.

Occasionally, vowels preceding a word may be indicated visibly, as in signs 51 and 52 in Exercise, and on many occasions (signs 67, 68, etc.) it will not be found necessary to indicate commencing vowels in any manner, the context being generally a sure guide.

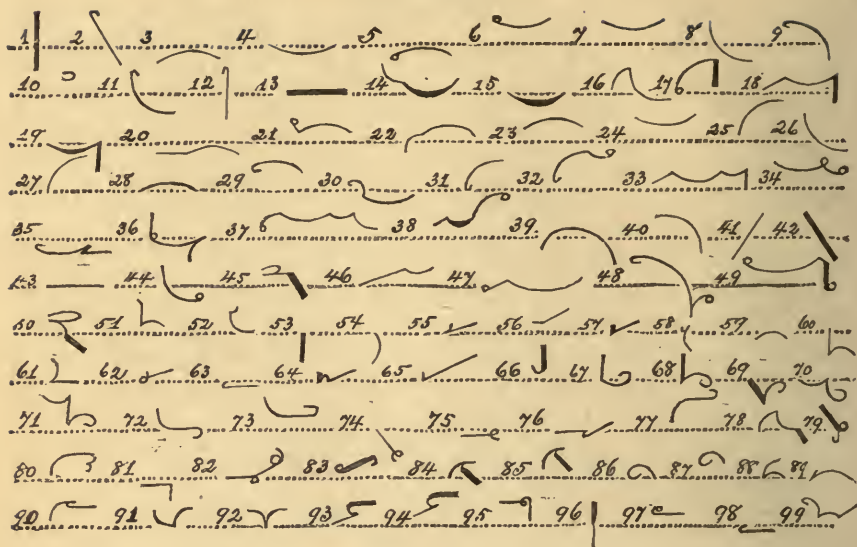
When a commencing vowel must be indicated, the general rule, in cases not covered by preceding instances, is to indicate a commencing vowel by what is known as *the fourth position*; i. e., by writing the first consonant of the word in question just under and touching the line of writing, as in signs 53 and 54.

The formation of the consonants R, Rm, K, Gay, Q, and all upward-written characters make it difficult for them to be placed in the fourth position. Therefore, when they become first consonants of a word, vowels preceding them are indicated as in accordance with any other before-mentioned rule applicable at the time.

The words indicated by signs 77 and 80, are exceptions to the rule for writing L when preceded by an invisible vowel, these instances being ones in which to adhere to the rule would result in a cumbrous, back-handed form, unnecessary with those words, they being just as readily read without indicating the commencing invisible vowel sound.

This matter of indicating an invisible initial vowel is, after all, one which students of all methods of phonography must regulate for themselves. Some will find nearly all outlines perfectly legible without indicating invisible initial vowels, while others who do not possess quite as good memory of sight may need to make such indications frequently. Above rules, however, apply to both classes.

## EXERCISE.



## KEY.

1 debtor, 2 pleader, 3 mother, 4 another, 5 smoother, 6 Snyder, 7 neither, 8 father, 9 farther, 10 whether, 11 falter, 12 traitor, 13 gaiter, 14 finger, 15 anger, 16 lifter, 17 slaughtered, 18 rendered, 19 anchored, 20 cumber, 21 September, 22 lumber, 23 metre, 24 nitre, 25 loiter, 26 fitter, 27 ladder, 28 madder, 29 milder, 30 furniture, 31 Walter, 32 wilderness, 33 render unto, 34 enter his office, 35 wonder who can, 36 it is entirely, 37 slender enough, 38 writing letters, 39 love their, 40 have other, 41 chatter, 42 been there, 43 can other, 44 for there is, 45 why there can be, 46 order any, 47 surrender their, 48 further their laws, 49 centre their ideas, 50 whether there have been, 51 item, 52 Eph, 53 aid, 54 ace, 55 ear, 56 area, 57 oar, 58 youth, 59 aim, 60 atom, 61 ask, 62 Ezra, 63 awoke, 64 oyer, 65 Aurora, 66 edition, 67 attention, 68 admission, 69 ablution, 70 infusion, 71 intimation, 72 affection, 73 effective, 74 opposition, 75 accusation, 76 acquire, 77 elective, 78 Alphabet, 79 abstained, 80 elocutionist, 81 acted, 82 exercisist, 83 sermon, 84 liberal, 85 illiberal, 86 moral, 87 immoral, 88 alum, 89 hamper, 90 likely, 91 follow, 92 valley, 93 regular, 94 irregular, 95 extra, 96 duty, 97 sickly, 98 Eckley, 99 farmer.



## LESSON X.

## EXPEDIENCIES.

It is sometimes expedient to slight the formation of some words, in order to accomplish phrase-writing; but such means will not at all interfere with the correct reading of words so slighted. Note the formation of the word *must* in signs 99, 100, etc., and the formation of the words *postpone* and *postage*, signs 44 and 45.

In many words possessing the same consonants, a difference of outline is taken advantage of, in order to aid legibility. The words *tirade* and *tired* possess the same consonants, (t-r-d) but applying this rule, the former is written as in sign 16, and the latter is written as in sign 17, this Exercise.

Without regard to size, when there is a choice, make use of such outlines for word representation, as are easiest made and afterwards interpreted. Thus: though both sign 69 and sign 70 are proper outlines for the word *murder*, make use of the latter sign, because the crook in the shorter sign, caused by the juncture of R, necessitates the expenditure of more time than required for making an uninterrupted outline such as sign 70 presents.

T or D is added after N or V hooks by shortening the main consonant to which the hook in question occurs, as in signs 13 and 15. This is really equivalent to shortening the entire sign.

Sometimes two words with same consonant outline have also same place-position vowels, and yet to write them both in same position would cause confliction and prevent perfect legibility. To prevent this, the word having most need for place-representation of its vowel sound is written in its rightful position, and the other word takes next best position even though its invisible vowel element does not receive proper place-representation. To illustrate: The words *sprite* and *spread* have the same consonantal outline, and each word contains a first-place vowel, yet the vowel in *sprite* is more decided than that in *spread* and hence *spread* is written in the second position (sign 72), in order to give the first position to the other word, this being one of the instances in which both words cannot take same position and at the same time preserve legibility.

As illustrated in Lesson III by the word *customary* (sign 140 in Exercise to that lesson) many words are perfectly familiar by their consonant outline alone, and hence are written in the second position, that position being the easiest in which to write. The word-sign for *be* in Partial List of Consonant Word-Signs in Lesson VIII is a word of that character, and so, also, are *survey* and *circle*, signs 9 and 10 in this lesson.

As the Visible Alphabetical signs for X and Q are intended to be written

solely when those letters are in use as the initials of a person's name, therefore, in spelling words in which the sounds of those letters occur, such words are spelled simply with the letter K when Q is intended and with the letters K and S when X is implied, the vowel elements of those letters (that is, the U sound of Q and the short-E sound of X) being indicated invisibly, as in signs 86, 87, 88 and 89 in Exercise.

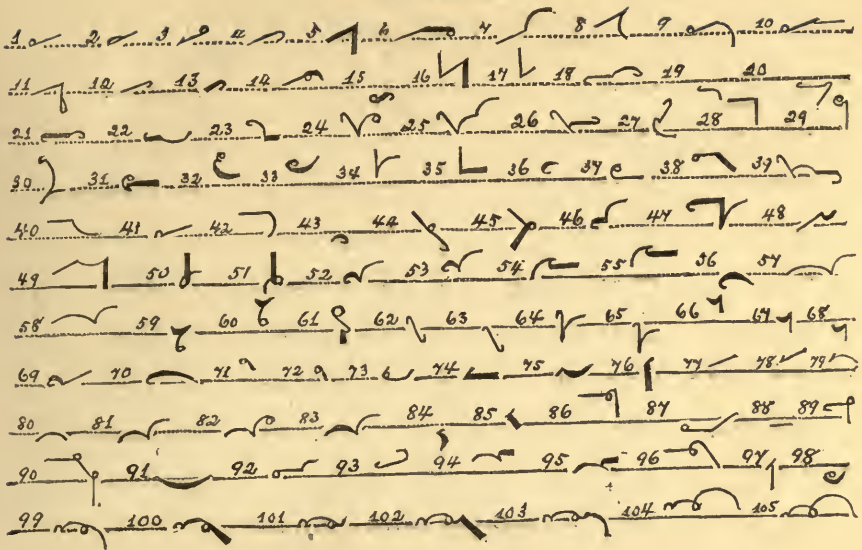
In such words as are represented by signs 34 and 35 the letter Way may often be entirely omitted without destroying legibility.

The aspirate Hay may frequently be omitted in such words as *homely*, in sign 81, as it may just as easily be read and understood as a Cockney's "ome." Words which are treated in this manner are classed with those words whose first consonants are preceded by a vowel, and consequently the vowel O in *home* is indicated by writing the succeeding consonant M directly under and touching the line, as it is in *hunger*, sign 91.

In phrase numbered 105 in Exercise the word *well* is represented simply by writing the letter L. It will not be found to conflict with the word-sign for *will* in Partial List of Consonant Word-signs, even though written in the same position. This dropping of the *way* hook in *well* should not, however, be attempted when *well* is written alone. It is only its juncture with other words of a phrase that makes the digression permissible.

Many other apparent digressions, as in signs 43, 75, 90, etc., etc., may be discovered in these advanced lessons by the careful student; but as it would require too much unnecessary space and time to explain these singly as they occur throughout this book, the student will please without demur accept all such slight digressions as being perfectly correct. They bear, all of them, the result of years of practice, such practice having determined their present form and position to be the best for purposes of speed, and that without destroying their legibility in the least. It should, therefore, be the duty of students to memorize these somewhat slighted outlines, and make use of them whenever possible in their own notes, and the result will be that the eye will become so accustomed to these outlines that they will recognize them unconsciously, without regard to philosophy of outline or position. Such is always the case with a professional short-hand reporter and his notes. He reads them from habit, without stopping to think of the elements composing them, just as you, the reader of this explanation are now doing with these very words. You are not spelling these words as you read them. Neither are you noticing the separate letters. You unconsciously read these words as words, and you would read them aright even if a letter or two were in error omitted from a word, because you read each word at a glance, and in the case of a trivial mistake such as the omission of a letter, the other words of the sentence would prove a perfect key to it.

## EXERCISE.



## KEY.

1 sore, 2 store, 3 horse, 4 oration, 5 armed, 6 organs, 7 hourly, 8 earth, 9 survey, 10 circle, 11 artist, 12 rain, 13 remained, 14 resumed, 15 surmount, 16 tirade, 17 tired, 18 carmine, 19 cultivate, 20 culture, 21 garment, 22 golden, 23 forget, 24 paralyse, 25 parallel, 26 paragraph, 27 cheerful, 28 quiet, 29 sweeter, 30 westerly, 31 swagger, 32 swivel, 33 signer, 34 twill, 35 twig, 36 learned, 37 scrawl, 38 scribe, 39 promulgation, 40 quaff, 41 yore, 42 chaos, 43 impugned, 44 postpone, 45 postage, 46 greatly, 47 gradual, 48 ruined, 49 renewed, 50 desolate, 51 dissolute, 52 mortal, 53 immortal, 54 legal, 55 illegal, 56 humor, 57 material, 58 immaterial, 59 endless, 60 needless, 61 suspended, 62 prove, 63 approve, 64 truly, 65 utterly, 66 indicted, 67 indebted, 68 undoubted, 69 murder, 70 murder, 71 sprite, 72 spread, 73 hasten, 74 hog, 75 hang, 76 hood, 77 here, 78 higher, 79 hem, 80 home, 81 homely, 82 homeless, 83 humble, 84 housed, 85 habit, 86 extra, 87 skewer, 88 cute, 89 curiosity, 90 explicit, 91 hunger, 92 scarlet, 93 relative, 94 migrate, 95 emigrate, 96 explore, 97 hater, 98 swooned, 99 you must have, 100 you must be, 101 you must not, 102 you must not be, 103 you most not have, 104 you must leave, 105 you must love.

## LESSON XI.

## HOOK WORD-SIGNS.

INITIAL.		FINAL.	
\ Princip <sup>ls</sup> <sub>ally</sub>	\ From	\ Upon	→ Again
\ Re-member	\ Very, every	\ Above	→ Gave
Tell, till	) Their, there	\ Objection	\ Phonography
Truth	/ Well	\ Objective	( Then
Dear	⌒ Mr., remark	\ Subjection	/ Alone
/ General-ly	⌒ More	\ Subjective	⌒ Men
⌒ Call, equal-ly	⌒ In all	Whatever	→ Man
⌒ Difficult-y	⌒ Nor, near	Different <sup>e</sup>	⌒ Opinion
\ Full	⌒ Owner	J Done	⌒ Known

## HALF-LENGTH WORD-SIGNS.

SIMPLE.		COMPOUND.	
\ Apt	( That	⌒ Particular-ly	⌒ World
⌒ Put	( Without	\ Opportunity	⌒ According-ly
\ Beauty	) Establish <sup>ment</sup>	⌒ Sprite, spirit	⌒ Cared
⌒ About	/ Lord	\ Spread	⌒ Cannot
⌒ Quite	⌒ Might	Told	→ Account
⌒ Could	⌒ Met	Tried	⌒ Great
⌒ God	⌒ Immediate-ly	Toward	⌒ Short
⌒ Good	⌒ Made	⌒ Child	⌒ Mind, mend
⌒ Feature	⌒ Not	/ Gentlemen	⌒ Amount
\ After	\ Nature	/ Gentleman	⌒ Went
( Thought	\ Under	⌒ Word	⌒ Went

In memorizing above lists, the student should bear in mind, as explained in connection with the Partial List of Consonant Word-Signs in Lesson VIII, that it must not be expected of word-signs that they should in every case agree in position with their vowel sounds. As indicated in the fifth paragraph of last lesson, in illustration of the words *sprite* and *spread*, sometimes the greater conspicuousness of a vowel in one word-sign will compel another word-sign with less conspicuous vowel sound to occupy a



position which, reasoning by place-position rule, would properly not belong to it. The word-signs for *thought* and *that* in foregoing list of Half-Length Word-Signs is another evidence of this. So, too, are *cannot* and *account* in same list. These instances, however, will probably appear more reasonable to the student, from contrast with each other, than such instances as the words *dear* and *then* occurring in the list of Hook Word-Signs, for the reason that the last-named words are not arranged in the list in *contrast* with the same outline in another position, as *sprite* and *spread* and the other instances are, and hence the student is very apt to reason that because of there being no other word with same outline in the list, that there, therefore, exists no reason why the outlines for *dear* and *then* should not be placed in the position due to their vowel elements. Such reasoning, while apparently consistent, is, however, only seemingly so; because although there really appears, in above list of Hook Word-Signs, no other word-signs with same outlines as the words in question, yet that is no evidence that such word-signs do not exist.

The lists of word-signs now given are all that the student will meet with in this course of lessons, and they are sufficient, with the methods of abbreviation treated of in remaining lessons, for all ordinary purposes (that is, for attainment of a speed of from 150 to 175 words), but for greater speed in special departments of reporting and for persons who have a naturally slow hand, additional word signs, very easy to learn, are given in the Vocabulary, (Part IV, of this book), and therein occur signs whose form are precisely the same as the words in question (*dear* and *then*), whose vowels are same place and which the law of legibility require to be written in the proper place-position, thus compelling the word-signs of this lesson to occupy position indicated in their lists. Furthermore, it is not always the case that conflict with another word-sign causes one to be written in a position out of accordance with its vowel elements. Sometimes a word-sign is given a certain apparently wrong position because the outline of some other ordinary *word* (not word-sign) would conflict with it. Again, words with first or third-place vowels are sometimes represented by signs written in the second position, on the line, simply because that is the easiest position in which to write; though this is done only in cases wherein the word-sign would be perfectly familiar in any position and at the same time would not clash with other words of similar outline.

The Half-Length Word-Signs would not conflict with the vowel word-signs even if both were made about the same size, but it is best to distinguish them by writing vowel word signs much smaller than the half-length ones, as directed in a previous lesson.

#### US, IT, HAVE, ETC.

As the circles for *is* and *as* also represent *his*, *has* and *was*, either sign, in like manner, may be quite as legibly employed to represent the pronoun

*us* when joined to other words. See signs numbered 47, 48, etc., etc. *Was*, the student must not forget, however, can only be joined to other words in its right position, under the line of writing. A rule equally applicable to the word-sign for *to be*.

The word *it* may often be readily expressed by halving the last full-length consonant of a preceding word, as with signs 33 and 34. Many word-signs may also be halved to represent the addition of *it*, without writing it. See signs 35 and 36.

The word *have* occurs so frequently in English speech that a shorter sign than its word-sign is often desirable and may be very beautifully formed by the use of the V hook for *have*, as in signs 1, 2, etc.

The juncture of the word *has* in sign 58 in Exercise, in which case it is turned upon the left side of the word *it*, is in accordance with the juncture of the circle S in the word *task*, sign 91 in Exercise to Lesson VI.

The past tense of a verb may frequently be altogether omitted, and the present only written, in phonography, without detriment to legibility. See the word *permitted* in phrase numbered 71 in Exercise.

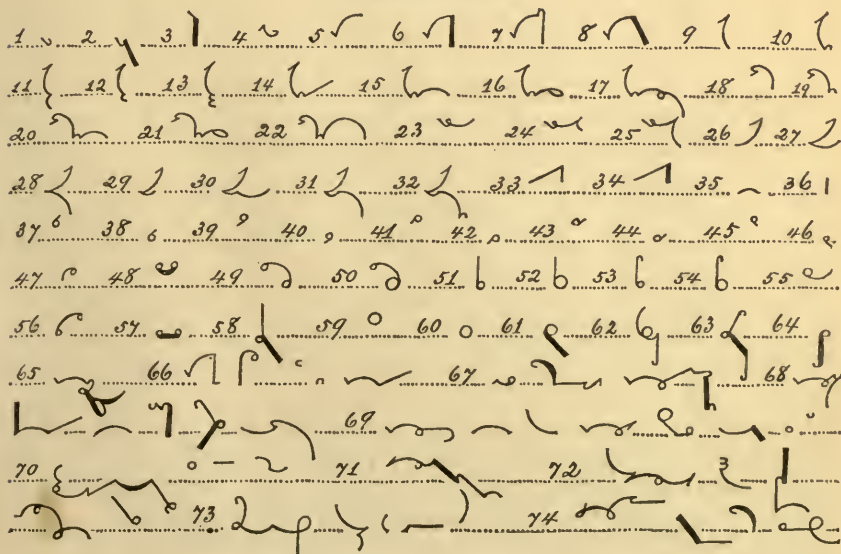
The words *the* or *and* may be omitted in such phrases as occur within sentences numbered 65 and 72.

To signs 37 to 46 inclusive, the student should give special attention. The first two signs (37 and 38) are written downwards from the right because those phrases begin with the word-sign for *he*, which, as explained in a previous lesson, is to be written downwards from the right to distinguish it from *on* or *should* which are, for the same distinction, written upwards when joined to other characters, as in signs 39 and 40. This difference in the direction of writing the same sign to clearly indicate its different meanings, causes the S circle in signs 37 and 38 to be written on the lower end of the preceding phonographic character, while with signs 39 and 40 the circle is written on the upper end of the preceding word-sign. This, of itself, clearly proves the direction in which the vowel word-sign is written, and hence clearly decides when the vowel word-sign is intended for *he* or *on* and *should*. This same principle also determines the meaning of the same vowel word-sign as used in signs 41, 42, 43 and 44, in which four instances the S circle begins the combinations, instead of ending them as with signs 37 to 40 inclusive. And the reasons the reader of this Exercise has for knowing that signs 37 to 40 terminate with the circle and that signs 41 to 44 begin with the circle, is by application of the rule governing the juncture of the circle S to any letter. For instance, in Lesson III, describing the use of the circle, the student is instructed to always write such circle on the right hand side of upright and slanting straight characters and on the upper side of horizontal ones. In that same lesson the student was enjoined when the circle was added to R or Rm, to consider those letters the same as the horizontal ones K and Gay, *because they were written in the same direction—to the right*—the circle thus being attachable upon the upper side of R and

Rm, precisely as to K or Gay. This same rule will apply to the vowel word-signs *on* and *should*, when the circle is joined to them, the circle therefore being joined upon the upper side of *on* or *should*, whether preceding those words, as in signs 43 and 44, or ending them, as in signs 39 and 40. When the word-sign means *he*, it is treated as the letter Chay would be, the circle being therefore, according to rule before quoted, attachable on the right hand side of the word-sign for *he*, whether such circle begins, as in signs 41 and 42, or terminates *he*, as in signs 37 and 38. This arrangement places signs 39, 40, 43 and 44 on the same basis of juncture as that governing signs 18, 19, 31 and 32 in Exercise to Lesson VIII, and serves as a perfect means of distinction between each of the apparently similar formations represented by signs 37 to 44 in this Exercise. Comparison, however, of the key-interpretation of signs 43 and 44 in this Exercise with signs 55 and 56 in Lesson VIII, will show a real difference of meaning between the two key, but this need not give the student any cause for annoyance, for while signs 43 and 44 are always employed when *is on* and *as should* are intended, yet it is only occasionally that those signs represent the words *is the* and *as the*, as they do in Lesson VIII, the two latter phrases being quite as frequently written according to signs 45 and 46 of this Exercise.

As the letter T is used as a word-sign for *take* in the Partial List of Word-Signs in Lesson VIII, it is therefor allowable to represent *taken* by the addition of the hook N to the letter T, as in phrases 62 and 63 in Exercise.

## EXERCISE.





## KEY.

1 to have, 2 to have been, 3 I do, 4 I find, 5 I will, 6 I will do, 7 I will try, 8 I will be, 9 I think, 10 I think you, 11 I think that, 12 I think we, 13 I think we were, 14 I think you are, 15 I think you may, 16 I think you must, 17 I think you must have, 18 I fear, 19 I fear you, 20 I fear you may, 21 I fear you must, 22 I fear you will have, 23 I have seen, 24 I have seen that, 25 I have seen them, 26 I shall, 27 I shall know, 28 I shall have, 29 I shall not, 30 I shall not know, 31 I shall not have, 32 I shall not have you, 33 write it, 34 read it, 35 make it, 36 take it, 37 he is, 38 he has, 39 on his, 40 should his, 41 is he, 42 as he, 43 is on, 44 as should, 45 is the, 46 as the, 47 let us, 48 send us, 49 save us, 50 saves us, 51 take us, 52 takes us, 53 tell us, 54 tells us, 55 is seen, 56 as well as, 57 as good as, 58 it has been, 59 is his, 60 as has, 61 as has been, 62 this has not taken, 63 such has been taken, 64 has done, 65 I am sure it is the best thing, 66 I will take a stroll with you to-morrow, 67 I know it is very awkward and I am sorry I cannot aid you, 68 I am certain you will admire him yet I dare presage no further, 69 I must caution him for I am certain he suspects nobody as yet, 70 that he is in a wrong position is quite evident, 71 he must not be permitted, 72 if he must know the why and wherefore do tell him and let us have some peace, 73 there is no necessity for haste that I can see, 74 he seems likely to become very successful.

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 LESSON XII.

## PHRASE-POSITIONS.

The general rule with most phonographers when joining words, is to write the first word in its proper place-position and let the other words in the phrase accommodate themselves to the position of the first.

There are times, however, when this rule will not apply. For instance, when *some other word* in the phrase requires, in order to be read correctly and with ease, that it shall be given its proper position in preference to commencing word.

For the above reason, there are phrases as well as words that should occupy the second and third positions even though the commencing word be a first-place word. Hence there are first-place, second-place and third-place phrases.

A first-place phrase is one in which there occurs a word (either initial, intermediate or final) which, in order to be read as joined, necessitates the placing of the entire phrase in the first-position, above the line of writing. A few of such phrases are illustrated by signs 58 to 64 in Exercise.

A second-place phrase is one in which the necessity of reading a certain



word within it causes the entire phrase to be placed in the second position, on the line, as illustrated by signs 65 to 70 in Exercise.

A third-place phrase is one in which the important word happens to be a third-place word and thus gives third position to the phrase, as illustrated by signs 71 to 80 in Exercise.

Signs 81 to 89, inclusive, illustrate these three sorts of phrases comparatively, and by attentive notice of how a difference of position changes the meaning of the same phrase-outline, students will find a rule for the proper placement of other phrases which they will come in contact with when engaged in actual work. No principle in phonography is so unimportant that it may be only casually acquired, and it will especially repay for the time consumed, if students will thoroughly memorize all the phrases occurring throughout these lessons. They are the foundation, remember, upon which is constructed future facility in rapid notation.

Lest students should imagine that it is necessary for professional phonographers to allow a speaker to be a few words in advance of them, in order to write in their proper position the kind of phrases referred to in the second paragraph of this lesson, the author would state that such a condition is *not* necessary. With a rapid speaker, such is naturally the case, and then it is by means of these and other beautiful phrase methods and abbreviations that a lagging short-hand writer is often enabled to catch up with a speaker momentarily excited; but with a slow speaker the phonographer need phrase very seldom unless desirous, such methods being especially designed for exigencies, though none the less to be well studied, for when needed, they are indeed needed badly.

### WORDS INDICATED BY HOOKS.

As Emb is frequently employed in professional work to represent the words *may be*, sign 1, Way-Emb may quite as readily be employed for the phrase *we may be*, sign 2 in Exercise. This is on the principle that as the letter Way, as a word-sign, represents *we*, the letter M *may* and B the verb *be*, therefore, Way Emb, which really contains the consonant elements of all three words, can quite as consistently be written for them conjointly. Reasoning from this point of view, an L hook may do service for the word *will*, or even *all*, as in signs 3 and 4 in Exercise, and the N hook for *own*, sign 5. Many phonographers go even farther than this by making an N hook also do service for *than*, as in sign 6 in Exercise. In fact, there is no precise limit at which one need stop in this manner of abbreviation, providing the student keeps within the bounds of legibility, the latter being a matter upon which every phonographer must bring individual judgment to bear, those whose memory is more retentive than their fingers are agile being able to

abbreviate with more safety than persons whose quickness of hand exceeds their capacity for memorizing, the latter class not needing as much abbreviation as the former.

Occasionally, on above plan, the words *are* or *our* may be represented by the hook R (signs 7 and 8); *off* and *forth* (signs 9 and 10) by the V hook as with *have* in preceding lesson, etc., etc.; but, except in instances mentioned in this course of lessons, it is best not to make use of a hook to represent a word containing more than one consonant. For instance, do not use the hook N to represent the word *not* save in the instance represented by sign 19 in Exercise. In that case it is allowable, but in the cases covered by signs 20, 21, 22, etc. in Exercise it will be seen that the word or letter preceding *not*, besides having the addition of an hook, is also halved to add the T sound of *not*, thus really spelling that word in full. *We will not*, sign 35, is a case in point. Analysed, we find the initial hook Way represents *we*, the letter L *will*, and the final N hook, together with the shortening of the entire combination to add T, indicates *not*. Result: *We will not*. *May not*, sign 39, and other similar abbreviations, are subject to the same manner of analysis, the letter T being quite correctly added after a final hook by shortening the main consonant to which the hook is attached, as *vide* fourth paragraph of Lesson X.

### OMITTED WORDS.

One of the most frequently occurring words in the English language is the word *to*, and as it requires almost as much time to write as a much longer word, the author, early in his professional experience, adopted a method by which *to* may frequently be indicated without being written. This is done by writing a succeeding word near *to*, but near the lower portion of the word immediately preceding *to* in a phrase. See sign 44 in Exercise. When more than one word follows *to* in the same sentence and the first of those succeeding words is *the*, it also may be omitted, as in sign 45. When the word *to* begins a sentence, above plan does not, of course, apply, *to*, as the initiatory word of any sentence, being written as in Vowel List of Word-Signs.

The oft-recurring phrases *of the* and *from the* may be invisibly indicated by writing the succeeding word near, but towards the upper portion of the preceding words, as with signs 47, 48, etc.

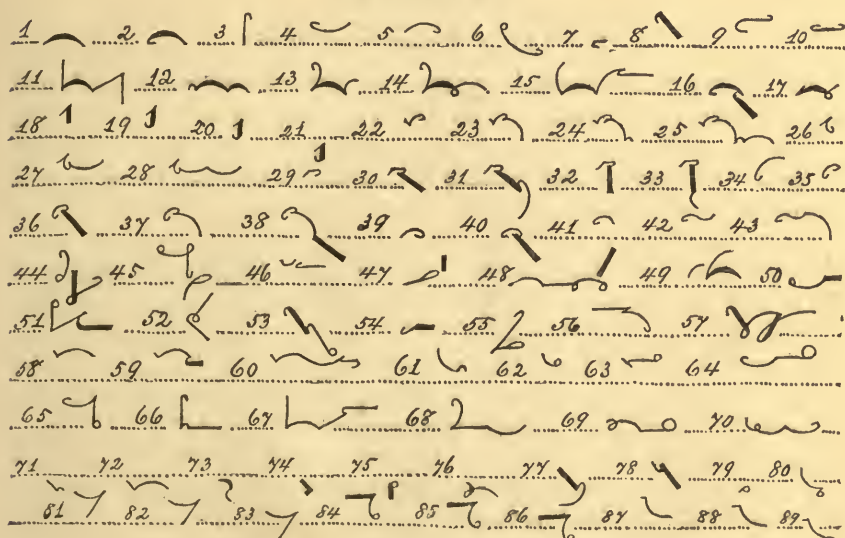
In some instances, even within the joined words of a phrase, signs 50 and 51 of this Exercise, *of* or *of the* may be invisibly indicated, in a manner similar to the invisible representation of *and* and *the* illustrated by sentences 65 and 72 of last lesson.

No fear need be entertained that the phrases *of the* or *from the* will ever clash with each other. They both possess the same meaning in any event, the Spanish language having but one form (*del*) for both phrases.

## OTHER ABBREVIATIONS.

In sign 17 the word *certain* is written *cert*, the letter *N* being omitted. This is one of a number of easily remembered contractions which the student will meet with in these concluding lessons and which are to be accepted unconditionally as being the best forms for those words. Many of such contractions are really word-signs, which it was thought best for purpose of memorizing to give the pupils in their Exercises rather than arranged in the list-form seen in Lessons VIII and XI. The *had* of phrase 21 in Exercise is of similar formation, and so, also, is the word *people* in phrase 52 in Exercise, the words *each* of sign 81, *much* of sign 83, etc., etc., etc.

## EXERCISE.



## KEY.

1 May be, 2 we may be, 3 it will, 4 in all, 5 my own, 6 softer than, 7 and are, 8 by our, 9 clear off, 10 call forth, 11 it may be right, 12 you may be made, 13 there may be little, 14 there may be some, 15 they may be likely, 16 we may be able, 17 he may be certain, 18 I did, 19 I did not, 20 I do not, 21 I had not, 22 I will not, 23 I will not have, 24 I will not have you, 25 I will not have you make, 26 I think not, 27 I think not in, 28 I think not in any, 29 I can not, 30 I can not be, 31 I can not be there, 32 I can not do, 33 I can not do that, 34 we will, 35 we will not, 36 we will not be, 37 we will not have, 38 we will not have been, 39 may not, 40 we may not be, 41 we might, 42 we might not, 43 we might not have, 44 their's to deserve, 45 sensitive to the last, 46 not to call, 47 raised from the dead,



48 maxims of the age, 49 light of the lamp, 50 Son of God, 51 story of the girl, 52 choice of the people, 53 member of the press, 54 Word of God, 55 Church of Christ, 56 Kingdom of Heaven, 57 members of the legislature, 58 I am, 59 I am glad, 60 I am inclined, 61 if you, 62 if it is, 63 of course, 64 in all cases, 65 in all its, 66 till you can, 67 it may require, 68 there can never, 69 in some cases, 70 for it is unknown, 71 put you, 72 put him, 73 avoid that, 74 about whom, 75 has had it, 76 used some, 77 to be sure, 78 I have to be, 79 was he, 80 for he was, 81 in each, 82 in which, 83 in much, 84 give these, 85 give this, 86 give thus, 87 and if, 88 and for, 89 and few.

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### LESSON XIII.

#### SYLLABLE-ABBREVIATION.

An efficient means of avoiding some very cumbrous written forms is that of abbreviating the phonographic outlines of a number of the prefixes and affixes of our language. And, as this method of syllable-abbreviation can be effected without the least sacrifice to legibility, it becomes a very important factor in rapid writing.

All works on phonography present this principle, but as most of the abbreviations recommended by their authors cannot be joined to the rest of the words of which they are a part, they therefore fail to give any extra speed in writing. The time saved by their abbreviation of form is lost, in disjoining, by the time consumed in lifting the pen or pencil from the paper, it being a much slower method to write two disjoined characters than even a half dozen joined ones. The method taught herein, by being both abbreviated in form and easy of juncture gives extra speed from two sources besides relieving writers of the possibility, common to those old methods, of mistaking the disjoined portions of a word for separate words.

There are, of course, many more affixes and prefixes in use in our language than presented in the lists herein explained, but those not found here are either of very infrequent occurrence or are ones not in need of abbreviation, such as the affixes *ly*, *ness*, etc., whose ordinary phonographic outlines are sufficiently brief in themselves.

#### PREFIXES.

CON, COM, ACCOM or COG.—These short prefixes (as one is not at all likely ever to clash with either of the others) are represented by the same sign—the consonant outline K—which is joined as in signs 3, 4, etc., in Exercise. This use of the phonographic K to express the sounds of *con* or *com*, etc., when prefixes, is in accord with the construction of the word-sign for the words *can* or *come*, which words the student will remember are also



represented by the letter K. When the syllables *con*, *com*, *accom*, or *cog* are not prefixes, but occur between other syllables of a word, they may still be represented as though prefixes, as in signs 18 and 19. In words in which *con* and *com* occur together, it is best to write *con* in full, as in sign 10 in Exercise.

CONTRA, CONTRI, CONTRO or COUNTER are represented by a halved K in most cases. Signs 11 and 12. Exceptional instances are junctures with the letters K or Gay wherein the N hook is also added to the prefix as in sign 14.

CIRCUM or SELF are represented by the circle S, as in signs 21 and 22. When the circle S also begins the next syllable, as it does in *stance*, in the word *circumstance*, enlarge the S circle of *stance* to indicate the addition of *circum*, as in sign 24.

FOR or FORE are represented the same as the word *for* is expressed in Partial List of Consonant Word-Signs in Lesson VIII—i. e., by the phonographic letter F. Signs 25 and 28, this Exercise.

IN or UN, when joined preceding the circle S, may be very conveniently expressed by a backward initial hook, as in signs 30 and 31. *In*, as a word, may also be similarly indicated. Sign 34 in Exercise.

INTEL, INTER, ENTER, INTRO or UNDER are represented by a halved N, joined as in signs 36, 37, etc.

MAGNE, MAGNA or MAGNI may be expressed in a few words, such as *magnify*, *magnitude*, etc., by the phonographic consonant M, as in signs 43, 44, etc.

### AFFIXES.

BLE, BLY or BILITY are represented by the phonographic stroke B, as in signs 49, 50, etc.

FOR or FORE, as affixes, are indicated by the same sign as when prefixes. See signs 54 and 55 in Exercise.

ING, as an affix, is represented by the phonographic letter N, as in signs 56 and 57. *Ings* and *Ingly* are therefore properly written as in signs 61 and 62.

MENTAL or MENTALITY are each expressed by a halved M, terminating with an N hook, as in signs 67 and 68. MENT is, of course, written the same. Sign 65.

BLENESS, FULNESS, SOMENESS or SELF, as affixes, are represented by the sign used for the prefix *self*—the circle S. Signs 72, 73, 74, etc.

SELVES or LESSNESS are represented by the Ses circle, as in signs 76, 78, etc., in Exercise.

SHIP, as an affix, is represented by the phonographic letter Ish, as in signs 82 and 83.

SOEVER is expressed by a joined circle S and an R. Signs 86, 87, etc.

## USE OF THE PREFIXES AND AFFIXES.

In making use of the phonographic prefixes and affixes, students are probably more apt to lose sight of the two grand principles of phonographic writing—sound-spelling and outline brevity—than in any other range of practice. Hence the necessity for extra caution. Remember, the prefix for *com*, *accom*, *con*, or *cog* represents the sounds of those prefixes, not simply the letters; and therefore the sign for those prefixes may also represent the sounds of *conn*, *comm*, or *accomm* as in the words *commend*, *connite* and *accommodation*, which are therefore correctly written as in signs 1, 2 and 8 in Exercise, those words being phonographically spelled *com-end*, *con-ive*, *accom-dation*, according to rule for brevity in word outline.

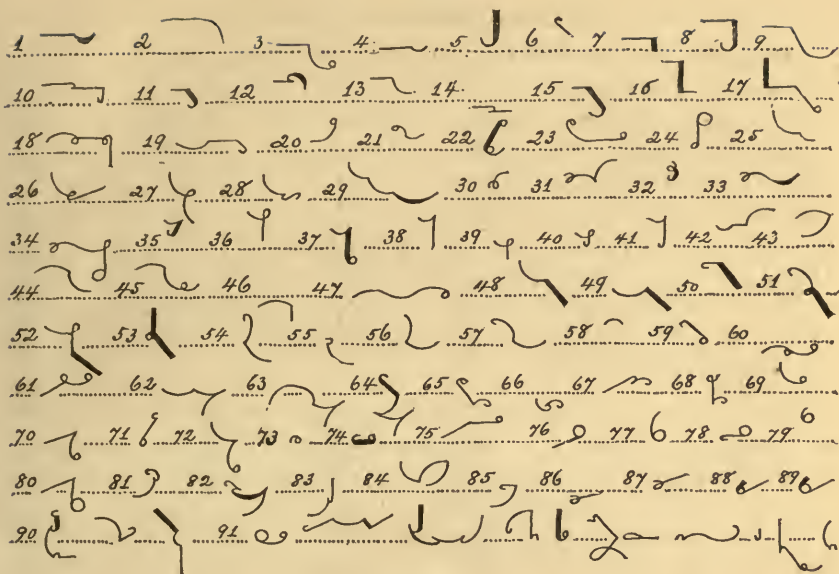
Frequently the prefixes *con* or *com*, or the affix *ing*, may be altogether omitted from some words, the context being generally a certain indication of their omission. See signs 5, 6, 58 and 59 in Exercise.

Where one sign is used to express different prefixes or affixes (as K for *com*, *con*, *accom* or *cog* and B for *ble*, *bly* or *bility*), the groups are those in which there is no danger of mistaking which word the sign is intended for at the time.

The instances are very rare wherein words containing abbreviated affixes or prefixes can be phrased with other words; and, when done, the word containing the affix or prefix must occupy its proper place-position, no matter in what position the other words of the phrase are thus compelled to be placed. Furthermore, whether written alone or in phrases, all words containing abbreviated prefixes or affixes take position in accordance with the principal vowel sound contained in the main portion of the word, not the vowel sounds of the prefix or affix. Prefixes or affixes are only secondary to the rest of the words to which they may be attached and are therefore subject to no particular position, occupying simply whatever position the rest of the word may give them by its own position. For instance, *contradict*, sign 16 in Exercise, is written in the first position to indicate the vowel sound of the syllable *dict*, thus compelling *contra* to be written above the line, even though the vowel sounds of *contra* are second-place ones. In brief, the affixes and prefixes are to be treated precisely as though they contained no vowel elements whatever.

In some words it may be at first somewhat difficult for the student to decide which prefix belongs to a word—for instance, whether the prefix *con* or *contri* should be written to the word *contribute*. In that word the difficulty is caused by the last vowel sound of *contri* not being very conspicuous, and also by the fact that *tribute* being a word of itself the student is therefore apt to think the prefix in this case should be *con*. This would be an erroneous impression, however, *contri* being the proper prefix. The rule is to use the briefest prefix consistent with legibility.

## EXERCISE.



## KEY.

1 commend, 2 connive, 3 confuse, 4 cognate, 5 condition, 6 complete, 7 accommodate, 8 accommodation, 9 accompany, 10 concomitant, 11 contraband, 12 controvert, 13 counterfeit, 14 counteract, 15 contribution, 16 contradict, 17 decompose, 18 misconstrue, 19 unaccompanied, 20 selfish, 21 self-evident, 22 circumjacent, 23 circumflex, 24 circumstance, 25 forfeit, 26 forswear, 27 forsooth, 28 forewarned, 29 fore-finger, 30 insult, 31 unseemly, 32 unseasoned, 33 in seeming, 34 in some instances, 35 intelligent, 36 interest, 37 introduce, 38 undertake, 39 understood, 40 understand, 41 undertaken, 42 intellectual, 43 magnesia, 44 magnify, 45 magnificent, 46 magnitude, 47 magnanimous, 48 feeble, 49 nobly, 50 credibility, 51 forcibility, 52 unstability, 53 disability, 54 therefore, 55 wherefor, 56 saying, 57 offering, 58 meeting, 59 prancing, 60 musings, 61 racings, 62 knowingly, 63 lovingly, 64 blushing, 65 supplement, 66 fundamental, 67 ornamental, 68 instrumentality, 69 feebleness, 70 wrathfulness, 71 watchfulness, 72 faithfulness, 73 yourself, 74 gladness, 75 irksomeness, 76 ourselves, 77 themselves, 78 carelessness, 79 thoughtlessness, 80 artlessness, 81 friendship, 82 partnership, 83 township, 84 fellowship, 85 courtship, 86 whensoever, 87 wheresoever, 88 whosoever, 89 whosoever, 90 we did not think you could have arrived by that time, 91 as soon as we are in better condition financially, we will take your advice and purchase some of the stock you mention; but not at present, thank you.

## LESSON XIV.

## PHONOGRAPHIC NUMERALS.

The adoption of short-hand signs for the Arabic numerals has been attempted by writers on short-hand before the compilation of this book, but such attempts have been of the crudest character imaginable, one author employing as many as three different signs to represent each Arabic numeral, all of which certainly tends rather to confuse than enlighten the pupil, or save time for him. Again, they have been objectionable from another reason, that of being entirely arbitrary in their character, not a single symbol being used which would phonetically afford any clew whatever to its meaning.

In the list below presented, however, the author of PRACTICAL PHONOGRAPHY believes, will be found that unity of character which is so important in a matter of this kind.

o		Cipher	↓ 10	HAVEN'S TABLE OF PHONOGRAPHIC NUMERALS. THE SCIENCE OF RAPID FIGURE-WRITING.			
c		1	↶ 11	COPYRIGHT, 1882, By CURTIS HAVEN.	o 100	( 1,000	↶ 1,000,000
v		2	↷ 12	↓ 20	o 200	↷ 2,000	↷ 2,000,000
—		3	↶ 13	— 30	o 300	↶ 3,000	↶ 3,000,000
↷		4	↷ 14	↷ 40	o 400	↷ 4,000	↷ 4,000,000
↶		5	↶ 15	↶ 50	o 500	↶ 5,000	↶ 5,000,000
—		6	↶ 16	— 60	o 600	↶ 6,000	↶ 6,000,000
)		7	) 17	) 70	o 700	) 7,000	) 7,000,000
		8	18	80	o 800	8,000	8,000,000
—		9	↶ 19	↶ 90	o 900	↶ 9,000	↶ 9,000,000



By looking carefully over the above list, the student cannot fail to recognize the simplicity of its arrangement, and its entire legibility. The figures 1 and 2 are represented by the word-signs for their common names. The other figures are each represented by a conspicuous consonant element of their several names, the figure 3 being a letter R, 4 a letter F, 5 a letter V, 6 a letter K, 7 a letter S, 8 a letter T and 9 a letter N; 10 is spelled in full; 12 also; 11 partly so; while the "teens" are represented as in 13, 14, etc., by halving the original sign to add the sound of T, and concluding with an N hook; 20 is nearly spelled in full; 30 is indicated by simply halving the primary letter representing the numeral 3, and similarly with 40, 50, etc. A small circle S is used for a cypher because it most resembles that symbol, and from this principle *hundred* is properly represented by a large Ses circle; *thousand* is well represented by the phonographic consonant Ith; and the letter L does admirably for *million*.

At first students will be disposed to fear that these phonographic numerals will conflict seriously with their word-signs. But, if they persevere in the use of them, they will find this to be anything but the case, especially if they have much figure work in which to make use of these signs. We would state, however, that when only one figure is required to be written, the old Arabic characters will readily suffice; and, that, in writing ordinal numbers, *second*, *twenty-first*, etc., a full phonographic outline is preferable, as in sign 46 in Exercise. And where the name of the number ends in *th*, drop that part of an ordinal, or it will conflict with the sign for *thousand*. *Nineteenth* written without the *th*, as in sign 13, would never be mistaken for *nineteen* when met with in a sentence.

In joining these phonographic numerals where the words *thousand* or *million* are intended though omitted, it is best to join the signs in groups, separating such groups at the points wherein the words *thousand* or *million* would have occurred had they been written, as in signs 49 and 50 of Exercise. In the same manner, the words *dollars*, *pounds* (sterling) and *shillings* should be indicated when omitted, as in signs 47 and 48. But it is best not to omit those words in sentences where the context would not indicate them.

In book-keeping no junctures whatever are allowable, excepting in dates or prices, as the columns of amounts require the figures to be written separately in order to add them. For the same reasons, calculations by multiplication, subtraction, or division must all be made by separated figures as in examples 51 to 54 of Exercise.

Other than the above exceptions, the more figures joined, the better for rapid notation.

The word *hundred*, when occurring in a sentence unaccompanied by figures, should be represented by a heavy halved N, written under the line, as in sign 44 in Exercise. It will not conflict with any other word-sign.

## VISIBLE VOWELS.

Practical phonographers never experience any difficulty whatever in reading their notes wholly unvocalized, but for the convenience of those who may desire to be somewhat more precise in writing technical or classical terms, foreign words, etc., the following complete list of visible signs representing all the vowel sounds of the Invisible Alphabet is here appended.

	E	I	Oi	A	O	U	Ow	Oo
Long Sounds	ˌ	ˋ	ˋ	ˌ	ˋ	ˋ	ˋ	ˋ
Short Sounds	ˊ	ˊ		ˊ	ˊ	ˊ		ˊ
Broad Sounds				z s				
Broadest Sound				s				

The above list, however, must not be supposed to in any degree change the value of any of the vowel-signs of the Visible Alphabet. The signs there given and which are duplicated in the first line of above diagram still as perfectly represent all the sounds of their letters as they do in the Visible Alphabet, the additional signs being simply other signs intended to more conspicuously indicate the short and broad sounds of the vowels at times when the phonographer desires to make very particular indication. Otherwise the sign for E in the Visible Alphabet quite as correctly represents both the long and short sounds of E, as though the additional sign for the short sound in above diagram did not exist. Another use to which these additional signs may be put, is by substituting them for their original signs in instances wherein to employ the original sign would make an impracticable juncture. In this way the signs for the short sounds may be made to do duty for the long sounds of the Visible Alphabet, and that too, without the least loss, but rather a gain, in legibility. The formation of the consonants to which they are joined will positively indicate such use of the vowel signs.

## PUNCTUATION.

Professional short-hand writers punctuate by leaving spaces. Others, more precise, make use, in particular work, of signs which cannot clash with their phonographic symbols. The vowel indication of other methods of short-hand writing make a substitution of extraordinary punctuational signs a necessity when punctuation is desired, but the uniformity of the word-building of PRACTICAL PHONOGRAPHY permits the use of all the ordinary printed punctuational marks except the dash, the marks of parenthesis and the hyphen. The dash is therefore represented by a short waved line, the parenthesis by brackets and the hyphen by two small parallel lines. See phrases 38 and 39 in Exercise.

The foregoing remarks apply solely to work done at leisure (business memoranda, etc.), there being, of course, no time in actual reporting to insert any punctuational marks whatever. Punctuating, at time of reporting, is done entirely by spacing, a space of about an inch and a half serving for a period, a space of somewhat less than an inch doing duty for all the other ordinary marks, the hyphen not being indicated at all. All new paragraphs are commenced one inch from the left-hand margin of the paper written upon, questions commencing one and a half inches from same margin, the other lines of writing all commencing very near left-hand margin.

When a speaker repeats the same phrase several times in a sentence, the phonographer may make use of a long waved dash line to denote the repeated words in their reoccurrence instead of rewriting those words. See sentence numbered 40 in Exercise.

### SOUND SYLLABLES.

A proper appreciation of the sound syllables of language is a great aid to the student in building outlines for infrequently occurring words, and it is, therefore, an aid which should be cultivated as much as possible. A good way to attain this result is to write words in as few syllables as possible, consistent with legibility. For instance, do not divide the word *vagrancy* thus: vag-ran-see; nor yet omit the final vowel sound as in va-grans. Signs 41 and 42. The former makes too extended an outline and the latter is too brief for legibility. The latter also, by the use of the Ns circle as a termination, fails to provide for the final invisible vowel, which is always entitled to representation by writing the last consonant in full. *Vagrancy* should be divided into sound-syllables as in sign 43—va-gran-cy—thus giving its final vowel full representation by the use of the full-sized S, and at the same time rendering the word-outline sufficiently brief for rapid writing.

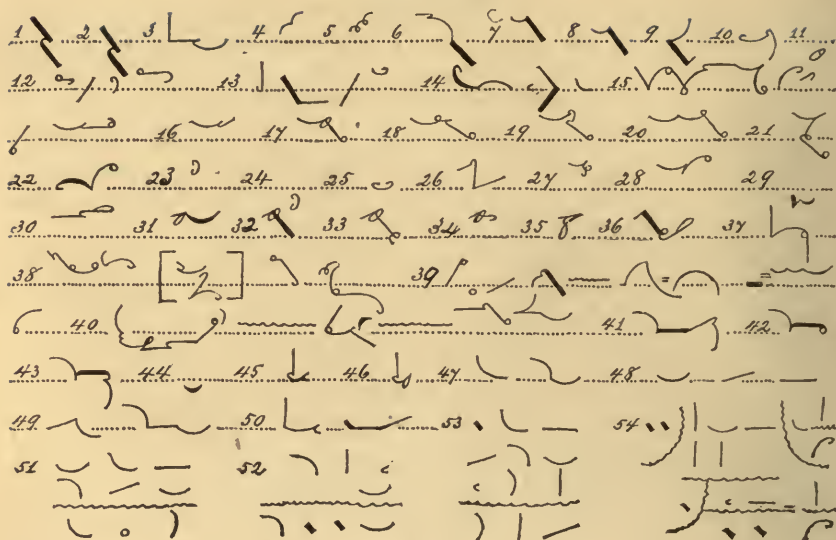
### LIGHT OUTLINES.

When there is a possibility of choice make use of a light word-outline in preference to a heavy one, and wherever readable lighten the heavy phonographic strokes as well, or at least write them as lightly as possible without destroying legibility. Many prominent phonographers make no distinction whatever between the light and heavy phonographic strokes, writing all alike light. Like other phonographic expediences this is a matter in which students must be governed entirely by their skill in reading, though the less heavy strokes made the greater the rapidity of one's fingers become. The Reader (Part III of this book) is mostly written in light character, because it is best for students to familiarize themselves with such outlines, but in their own professional work they should, of course, please themselves.

After this lesson, dotted lines are also omitted from the short-hand plates, an imaginary line being all that is necessary for the purposes of a professional.



## EXERCISE.



## KEY.

1 Been able, 2 to be able, 3 it can only, 4 little by little, 5 insult upon insult, 6 cannot have been, 7 not to have been, 8 not to be, 9 shall be on, 10 one or the other, 11 was it as, 12 second chapter, third section, 13 tenth book, chapter nineteenth, 14 volume one, page fortieth, 15 Paul's Epistle to the Corinthians eleventh to thirteenth chapters inclusive, 16 in the world, 17 in the first place, 18 in the second place, 19 in the third place, 20 in the next place, 21 in the last place, 22 more or less, 23 on either hand, 24 on the other hand, 25 on the one hand, 26 on the contrary, 27 notwithstanding, 28 nevertheless, 29 beforehand, 30 Kingdom of Christ, 31 the first thing, 32 the first subject, 33 the first position, 34 the first and second, 35 the first and last, 36 the best and worst, 37 Temperance Society, 38 the presence of that man (pointing to the chairman) is an open insult to this convention, 39 such was our late brother—a laughter-loving, good-intending soul, 40 they were once the conquerors of the East; they were once the chosen people of the Lord; they were once the keepers of the Shekinah, 41 vag-ran-cy, 42 va-grans, 43 va-gran-cy, 44 hundred, 45 twenty-one, 46 twenty-first, 47 four dollars and fifty-nine cents, 48 nine pounds, three shillings and six pence, 49 thirty-four thousand five hundred and sixty-nine, 50 eight hundred and ninety-one thousand, two hundred and sixty-three

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## CONCLUDING LESSON.

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### LEGAL REPORTING.

In this field of short-hand writing, experience, together with a knowledge of law forms and expressions, is of as much importance as the acquisition of the phonographic art itself. And, in this field also, absolute accuracy of transcription and individual judgment on the part of the phonographer, are both attributes which must exist. Of course beginners can not be presumed to possess large experience, and one must begin sometime, since all those of great experience now, have in the past. So to make up, in some measure, the lack of experience, the author appends the following timely suggestions:

In criminal cases only, is it necessary for the phonographer to notice the impanelling of a jury, and unless by request, the remarks of counsel need not be reported, the same being true of the summing up of counsel. But the judge's charge, unless it is read from manuscript, should receive the phonographer's most particular attention.

Every word of evidence should be reported with the utmost exactness, but the objections and motions of counsel, as well as the rulings of the judiciary, need not be reported verbatim, it being simply necessary for the phonographer to listen attentively throughout and present such motions, rulings, etc., in as brief legal form as possible.

Write all transcriptions of legal proceedings on legal cap, writing on both sides of the paper, and using the first page as the title page of each day's report. Each title page should contain name of court, title of suit, the judge's name, names of counsel, plaintiff and defendant, with date of trial. The title page, to be complete, should also contain an index to the evidence.

In making reports of testimony and other similar work, a good plan is to procure paper ruled down the side with two lines, one line being an inch and the other an inch-and-a-half from the left-hand margin of the paper. This kind of paper can be procured from most law stationers in the cities, but persons residing outside of large towns and those who do not wish to spend the amount of money necessary for such paper, can make a very good substitute out of common foolscap or ruled manilla paper, by ruling the sides of it with a lead pencil. With this paper a very important determination can be arrived at in reading one's notes—that is, one can always tell whether he is about to transcribe an interrogatory or a declarative sentence, by simply beginning all interrogatory sentences at the line which is one-and-a-half inches from the margin of the paper, and all replies and other sentences at the line which is an inch from the margin.

## POINTS TO REMEMBER.

Devote as much time to reading as to writing phonography.

Write the exercises contained within these lessons over and over again, even after you have mastered *The Reader*. They contain words and phrases which have been selected especially for all-time practice.

Remember that time is wasted by attempting to write rapidly before one can write well; that the difficulty of reading poorly written phonography will be far more regretted than a lack of speed while learning; and that speed is certain to follow where a neat and accurate style is the student's aim.

A student's progress in the art of rapid, and, at the same time, legible writing, depends very greatly upon the frequency and length of time given to practising the art. Students who practice most frequently and for the longest period at a time, master the art first.

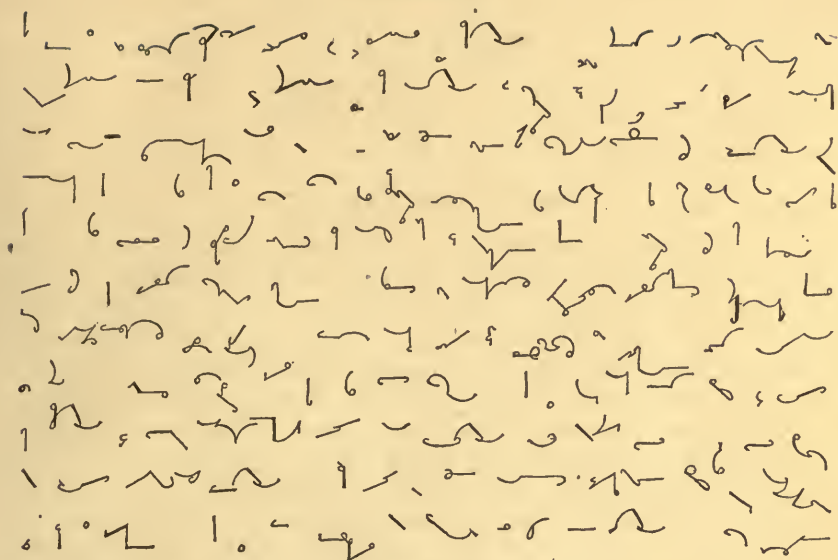
Never slight the joined-words. The skilled phonographer executes these combinations in one-half the time requisite to write each word separately.

A good plan for study and to gain familiarity with a large number of words is for the student to get a common spelling book and practice upon all the hard words therein. Practice of this sort will go a great way towards making easy the path which leads to rapid writing.

Future practice in writing will much accelerate the student's proficiency, if he or she will practice in precisely the same manner a regular phonographic reporter works. To accomplish this object, procure a reporter's note book either by purchase or making it yourself. These books are about the shape and size of a common pass-book, and nearly half an inch thick, to admit of lengthy reports being taken; but, unlike most other note-books, they open at the bottom instead of at the side, and when in use, only one side of the paper is written on—that which is nearest—and afterwards when those leaves are all written upon, the book is turned and the other sides are ready for use. This method always secures a good foundation for the phonographic writing, and prevents, in a great measure, awkward illegibility.

It will be observed that, although the Exercise to this lesson is almost wholly made up of light outlines, a certain amount of discretion has been employed in its writing. For instance, where an invisible vowel, represented alphabetically, is used, its heavy characteristic is retained because unless such were the case the very presence of the vowel would simply become a means of confusion. Again, such heavy half-signs as that representing *God* will also be found to retain its heavy characteristic, for similar reasons. By observance of these facts and application of these rules—*i. e.*, that heavy halved characters when written alone and heavy visible vowels must preserve their shaded characters—students will experience no difficulty in reading sentences wherein outlines are written lighter than originally learned.

## EXERCISE.



## KEY.

What the oak is to us as a symbol of majesty, of grandeur, and of endurance, that, to the Syrians, was the Cedar of Lebanon. When the prophet Ezekiel wished impressively to picture the pride and power of the Assyrian King, he said: "Behold the Assyrian was a cedar in Lebanon, with fair branches and with a shadowing shroud, and of a high stature; not any tree in the garden of God was like unto him in his beauty." And Isaiah, in describing, prophetically, "The joyful flourishing of Christ's Kingdom," says: "The glory of Lebanon shall be given unto it." This tree is more remarkable for its wide spreading branches and massive trunk, than for lofty height; its breadth is, in fact, often greater than its height. These characteristics, so suggestive of shelter and protective strength, invest the tree with a patriarchal dignity. "The branches," says Dr. Thomson, "are thrown out horizontally from the parent trunk. These, again, part into limbs which preserve the same horizontal direction; so on down to the minutest twigs; and even the arrangement of the clustered leaves has the same general tendency. Climb into one, and you are delighted with a succession of verdant floors spread around the trunk, and gradually narrowing as you ascend. The beautiful cones seem to stand upon or rise out of, this green flooring." It was, for a long time, commonly supposed that the only remaining true cedars of Lebanon were the group in the Valley of the Kedisha River, in Northern Lebanon, known as B'Sherreh Grove. But this grove is far from being the only remaining representative of the ancient "glory of Lebanon." The cedar referred to in Scripture, in connection with the rites of purification, is supposed to be a Phœnician juniper, whose wood is aromatic. It was called *Oxycedrus* by Pliny, and is still common on Lebanon.—*From The Home Circle.*

## PART III.

### THE READER.

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#### PUBLIC SPEAKING.

It may perhaps be of use to those anxious to become orators to know that from some cause or other almost all speakers occasionally not only lose the thread of their argument, but lose all knowledge of what they are talking about. I have seen this occur, says a writer in one of our English contemporaries, with many of our most experienced orators, and when it happens they repeat a few vague generalizations until their thoughts come back to them, when they fall back again into their speech. Thus their temporary wool-gathering escapes detection, except by those who watch them very closely. An inexperienced speaker, instead of this, pauses, gets confused, and sits down in despair. Another mistake of budding speakers, and indeed of many who are in full bloom, is to speak too quickly. The person who wishes to be heard can hardly speak too slowly. He should pronounce not only each word, but every syllable of each word distinctly. Mr. Bright

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NOTE.—This part of the book is intended for both reading and writing practice, the printed pages being the key to the short-hand engraving opposite them. Students should, therefore, not cease studying these pages until they can both read the short-hand engraving as rapidly as print and write the printed pages from dictation into as precise short-hand as they are herein written by the author.

Before the student begins practicing the exercises found within this portion of the book, the author furthermore desires to state that, while this part is in a great degree intended, with the help of The Vocabulary, to perfect students in the proper use of word-signs, its primary object is to give them a concise idea of the manner of INVENTING SPECIAL ABBREVIATIONS extemporaneously, while engaged in reporting lectures, sermons, etc. To obtain a complete idea of the manner in which this is accomplished, it will be necessary for the student to observe the following rules in making use of this Reader:

1st.—Carefully read and note, in the short-hand pages herein, every digression from the long way of writing words and phrases for which word or phrase signs have not been already learned, or which do not appear in The Vocabulary.

2nd.—Write the exercises from dictation; afterwards comparing your short-hand writing with the original. Rewrite and re-rewrite from dictation until your short-hand writing compares precisely with that in this Reader.

3rd. and last.—Transcribe your short-hand writing and compare with the printed key. By this means many slight but important contractions may be discovered, which, otherwise, might be overlooked.





Handwritten phonographic text consisting of approximately 10 lines of symbols. The symbols are a mix of straight lines, curves, and small circles, arranged in a way that suggests a sequence of sounds or words.



Handwritten phonographic text consisting of approximately 10 lines of symbols. The symbols are a mix of straight lines, curves, and small circles, arranged in a way that suggests a sequence of sounds or words.

once said that nothing cost him more difficulty than to learn to speak slowly. A clear, deliberate utterance of every syllable, with pauses to mark the steps at the end of each sentence, does not produce the effect of tediousness but the reverse.—*Scientific American*.

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## THE PULSE IN HEALTH AND DISEASE.

Many erroneous impressions prevail about the pulse as indicative of health or disease, a common opinion being that its beatings are much more regular and uniform than they really are. Frequency of pulsation varies with age. In the new-born infant pulsations are from 130 to 140 to the minute; in the second year, from 100 to 115; from the seventh to the fourteenth year, from 80 to 90; from the fourteenth to the twenty-first year, from 75 to 85; from the twenty-first to the sixtieth year, from 70 to 75. After that period the pulse is generally thought to decline, but medical authorities differ radically concerning this point, having expressed the most contradictory opinions. Young persons are often found whose pulses are below 60, and there are even many instances of pulses' habitually reaching 100, or not exceeding 40, without apparent disease. Sex especially influences the pulse, which in women is from 10 to 15 beats more rapid than in men of the same age. Muscular exertion, even position, materially affects the pulse of both sexes. Its average frequency in healthy men of 27 is, when standing, 81; when sitting, 71; when lying, 66 per minute; in women of the same age in the same positions, 91, 84 and 79. In sleep the pulse is in general considerably slower than during wakefulness. In certain diseases, acute dropsy of the brain, for example, there may be 150, even 200 beats; in other kinds of disease, such as apoplexy and some organic affections of the heart, there may be no more than 20 to 30 to the minute. Thus, one of the commonest diagnostic signs is liable to deceive the most experienced practitioners.

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## FIFTEEN FOLLIES.

First.—To think that the more a man eats the fatter and stronger he will become.

Second.—To believe that the more hours children study at school the faster they will learn.

Third.—To conclude that, if exercise is healthful, the more violent and exhaustive it is the more good will be done.

Fourth.—To imagine that every hour taken from sleep is an hour gained.

Fifth.—To act on the presumption that the smallest room in the house is large enough to sleep in.

Sixth.—To argue that whatever remedy causes one to feel immediately better is "good for" the system without regard for more ulterior effects.

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Seventh.—To commit an act which is felt in itself to be prejudicial, hoping that some how or other it may be done in your case with impunity.

Eighth.—To advise another to take a remedy which you have tried yourself, without making special enquiry as to whether the conditions are alike.

Ninth.—To eat without an appetite, or continue eating after the appetite is satisfied merely to gratify the taste.

Tenth.—To eat a hearty supper for the pleasure experienced during the brief time it is passing down the throat at the risk of a whole night of disturbed sleep, and a weary waking in the morning.

Eleventh.—To remove a portion of the covering immediately after exercising, when the most stupid drayman in New York knows that if he does not pull a cover on his horse the moment he ceases to work in Winter that he will lose him in a few days by pneumonia.

Twelfth.—To contend that because the dirtiest children in the street or highway are healthy that therefore it is healthy to be dirty; forgetting that continuous daily exposure to the outdoor air in joyous, unrestrained activities is such a powerful agency for health that those who live thus are well in spite of their rags and filth.

Thirteenth.—To presume to repeat, later in life, without injury, the indiscretions, exposures and intemperance which in the flush of youth were practiced with impunity.

Fourteenth.—To believe that warm air is necessarily impure, or that cold air is necessarily more healthy than the confined air of a crowded vehicle. The latter at most can only cause nausea, while entering a conveyance after walking briskly, and lowering the window will, by exposure to a draft, give cold infallibly, or an attack of pleurisy or pneumonia, which will cause weeks and months of suffering, if not actual death within a few days.

Fifteenth.—To “remember the Sabbath day” by working harder and later on Saturday, than any other day in the week, with the view of sleeping late next morning and staying at home all day to rest, conscience being quieted by the plea of not feeling well.—*Dr. Hall.*

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### THE SWORDSMAN OF THE SEA.

The United States Fishery Commission steamer Lookout just returned from her summer cruise, brings some interesting facts connected with the swordfish, the catching and sale of which has become quite an industry on the New England coast. During July, August and September many smacks are fitted out for the capture of these fishes. Part of the past summer the Lookout devoted to investigating the grounds they frequent and discovering new localities where they abound. The swordfish is taken by harpooning, and vary in weight 100 to 600 pounds apiece. They are armed with a flat sword about three feet in length, with which they kill their prey, cutting it



A single staff of handwritten musical notation. The notation is dense and includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests, beams, and accidentals (sharps, flats, and naturals). The handwriting is fluid and characteristic of a composer's sketch.

3)

up by a horizontal motion of their sword before eating it. Their meat is white and delicate, and brings a very good price in all the northern markets. The harpoon is used with a detachable head, to which is fastened about forty fathoms of line about one-third of an inch in thickness. To the end of this line is fastened a small keg to act as a buoy. The smack is provided with a strong temporary platform at the end of her bowsprit called the "pulpit." Upon this the harpooner stands.

A lookout is stationed at the masthead to discover the fish. They are seen feeding near the surface of the water, usually with the long, curved dorsal fin and upper portion of tail showing above the water. The smack bears away for the fish, and the "pulpit," if he gets within reach, plants his harpoon as near the centre of the body of the fish as he can. The harpoon pole pulls out by means of a small line at the upper end as soon as the fish starts off, the harpoon line and buoy being thrown overboard at the same time. The fish is then allowed to exhaust himself by towing the buoy for a greater or lesser time, according to his size and the way he was struck. The smack in the meantime cruises about for other fish.

When it is desired to take the harpooned fish, a man goes after it in a small boat, provided with a short lance, much like a seal lance. He picks up the buoy and gradually hauls in or plays out the line, precisely as one might in playing with a salmon, until the fish is worn out, when the finishing stroke is given by lancing it through the head and gills. With all this care the fish are frequently lost, owing to their great vigor and strength and the delicate nature of the flesh, in which the harpoon is embedded.

Lieutenant Woods states that one was caught by the Lookout this summer which weighed 400 pounds. He says he has noticed as high as twenty smacks engaged in this fishery at within a radius of six miles. Among the specimens on board the Lookout is the sword of one fish measuring four feet from where sawed off at the head to the point. It varied from six inches to two inches in breadth and about two-sixteenths in thickness at the sharp end.

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LUCK vs. PLUCK.—Men who depend upon "luck" for success usually expect to reap without sowing, to inherit and not earn success in the world. It is fatal to a young man's future to adopt this creed early in life. Every man in the history of a lifetime will have *one opportunity* to show what his mettle is made of. Was it luck gave us the steamboat, sewing machine, telegraph and telephone? The biographies of Fulton, George Stevenson, Cyrus W. Field, Howe and Edison do not say so. Therefore, let truth, honesty and industry guide you. Let your motto be, "Luck is a fool. Pluck is a hero." Cultivate self reliance, don't drink, don't swear, don't steal officially or unofficially, be manly and sincere and your success is sure.—JOHN COYLE, in *Napa Classic*.

This block contains a page of handwritten cursive script. The text is dense and fills most of the page, with some lines starting with capital letters. The handwriting is fluid and characteristic of 19th-century cursive.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines.

Handwritten musical notation on a single staff, featuring various notes, rests, and a key signature of one flat (B-flat).



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## STRAY LEAVES FROM THE AUTHOR'S NOTE-BOOK.

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CORRESPONDENCE.

T. R. HALLOWELL, Chief Accountant Bethlehem R. R. Co.

DEAR SIR:—I have only to-day received your statement dated May 4th, showing car service of our cars on your railway.

The delay seems unaccountable. Would you please look into the matter and advise me as to the cause?

Your early reply will greatly oblige

Yours truly,

ARMAND DOOLITTLE,

First Auditor.

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MRS. FRANK HARDCASTLE, Marchmont, Mo.

DEAR MADAM:—Your favor of the 1st inst is before me.

After a hasty examination of the particulars mentioned therein, I am inclined to believe that there could scarcely have been any misunderstanding between your deceased husband and our agent at your town. Your husband certainly perused the printed agreement on his policy before signing same and of course it would be impossible for us to consider any supposed verbal arrangement.

I will advise you at a later date regarding the other matter you mention.

Very respectfully,

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WM. MACELHAINY, ESQ., Treas. 23d Nat. Bank of New York.

DEAR SIR:—We advise you somewhat hastily to please look out for check No. 563, endorsed by H. Smith, Jr., & Co., and dated the 1st ult.

This check was, through the carelessness of a clerk, addressed to your bank, when it should have been sent to the 23d National Bank of NEWARK.

It is our custom to have our mail made up by one clerk and examined, before it is sent out by another; but, on this occasion, the gentleman who usually performs the latter duty, was absent, and under great press of business, the examination was entirely overlooked—hence the blunder.

Ere receipt of this, you have most likely discovered the mistake. Please be kind enough to return check promptly and accept our apologies.

Truly Yours

J. M. MARKLEY,

Treasurer.



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Handwritten notes in Arabic script, likely a continuation of the text from the previous page, discussing the nature of the soul and its connection to the body.

*[Handwritten musical notation]*

Handwritten notes in Arabic script, likely a continuation of the text from the previous page, discussing the nature of the soul and its relationship to the body. The text is written in a cursive style and includes several lines of text.

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Messrs. JESSUP & CARMAN, Cleveland, O.

GENTLEMEN:—Replying to yours of the 2d inst. the goods you refer to were shipped you promptly the afternoon of the day purchased, a fact to which our shipper and his assistant together with our “blotter,” testify. The delay in the receipt of your goods, is not therefore traceable to any dereliction of duty upon our part, and as an additional proof of this statement, we enclose you, herewith, bill of lading, which you will observe is dated in accordance with above statement. This being the case, the tardy delivery of the goods is wholly the fault of the railway company, and we return you, with this letter, the bill rendered by you to us, and advise the presentation of it to the railway company for payment.

Very respectfully,

|                   |   |                             |
|-------------------|---|-----------------------------|
| JNO. BROWN & Co., | } | In Suit.<br>Damages, \$600. |
| vs.               |   |                             |
| THOMAS ROGERS.    |   |                             |

Messrs. JNO. BROWN & Co., Mantua, Oldham Co., Mass.

GENTLEMEN:—I received a call this a. m. from the defendant in your suit, Mr. Thos. Rogers.

The purpose of his call was to arrange a compromise by the payment to you of \$200 cash.

I would advise your acceptance of this compromise and thus avoid further litigation, although the expenses incurred by you having amounted to \$210, it is a loss.

Before arranging a compromise, however, if you conclude to make one, write me a letter stating you will compromise for \$400. This is no more than just, and I think he may accept.

Please advise me, as early as possible, what course to pursue, and oblige.

• Your obedient servant,

T. DUDLEY BECKET.

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### COUNCIL REPORTING.

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X.—I would urge upon you, gentlemen, an ENTIRE prohibition of street-huckstering. I speak in the behalf of between three and four thousand grocers and legitimate dealers who suffer from unregulated and indiscriminate huckstering. They ask simply that as tax-payers they may be protected in their rights. They ask that the hucksters be placed on the same basis as storekeepers, who are required by law to pay mercantile taxes, rents, licenses and other taxes.

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1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Rowan.—I would like to ask Mr. X. if he keeps a grocery store?

No; I am not so unfortunate. I am in business as a butter, egg, and cheese dealer.

I would like to ask the amount of license you pay yearly?

We paid, last year, fifty dollars.

What is the amount of business that you do yearly?

It ranges from one hundred to two hundred thousand dollars.

Then you would be satisfied with a proportionate amount of tax on the hucksters, I suppose?

I would not.

Then you want them to be imposed upon more than you?

No, sir.

Now Mr. Chairman, what is his real motive? Is it his own personal benefit or not?

My own motive is to secure the passage of an ordinance that will please all. We ask that these people be prohibited from selling on the streets.

Are not the streets free?

Well, they seem to be, at present.

Why do you want to prohibit people from selling goods on the street?

Because we do not think it a proper way of doing business. We think it is giving them privileges that other people do not possess.

You said a moment ago that you paid fifty dollars license to the city last year and did a business of one or two hundred thousand dollars. Now, if you do two hundred thousand dollars worth of business yearly, you are cheating the city out of about one hundred dollars a year, and if you do a business of one hundred thousand dollars, you are cheating the city out of about fifty dollars a year. Now, I think it would be advisable for you to sock up. Mr. President, I am a paper hanger, carrying on business in a store, but any journeyman paper hanger can go to a manufacturer and buy wall paper by the single roll as cheaply as I can buy it by the thousand rolls. These journeymen will paper anybody's house from whom they can get a job, yet I would never think of asking that the journeymen should be prohibited from going around and "huckstering" their work. The action of these people who desire to crush the hucksters out of existence is a scandalous and outrageous one and is an effort to oppress the poor.

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### COURT TESTIMONY.

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Q.—The bills that you had against the estate, I suppose, have all been paid—your bills for medical services. A.—I claim a professional privilege.





Q.—You have a legacy of how much under the will. A.—I understood that I had \$40,000 under the will.

Q.—How much of that did you get outside of the will. A.—I didn't know that I was brought here to answer questions about my private business.

Objected to by Mr. Clinton. Objection sustained.

Q.—Can you state any one of Mr. Y's children whom Mrs. K. or Mrs. Y. urged to have admitted to the room who was not admitted. A.—Yes, sir; Artemas. It was, I think, in July, 1876.

Q.—State what was said on the subject at the time, and by whom. A.—Mrs. K. stated to Mr. Y. that his son Artemas was down stairs, and would like to see him. She urged him to see him, but the old gentleman would not. There was another occasion also, I think, in the month of July. He was at his father's house very frequently.

Q.—What children saw their father by stealth. A.—I have seen Mrs. T. look in the partly opened door; I have seen Mrs. A., Mrs. O. and Mrs. L., do the same. This was during the period of his illness. Mrs. A. was at the house frequently —almost daily.

Q.—How many times did she look through the half-open door. A.—I think every time she was there and did not go into the room to see him.

Q.—When was it that the deceased told Mrs. L. that he had made the best will he could. A.—My recollection of it is that it was in the front room, within two months of his death.

Q.—Who was present. A.—I don't remember any except the deceased myself, and Mrs. L.

Q.—To whom did he say that if he had to make a will a hundred times he would not make it differently. A.—I think I heard him say that to different members of his family.

Q.—Are you able to state that he said that to any particular member of the family you could name. A.—My impression is, it was Mrs. L. I can't name any other.

Q.—When was it he told you he had given Samuel and Alfred the largest portion of his property. A.—In 1854.

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NOTE.—The student will notice throughout the short-hand plates that where a sentence ends at or near the right-hand end of the line of writing, that the next sentence is commenced one-half inch from the left-hand margin of the next line, instead of an inch and a half as otherwise necessary when a period occurs within the line of writing. This is done to distinguish between the end of a paragraph and the beginning of a paragraph or interrogatory sentence, either of which would be implied were the space rule for indicating a period applied to such instances, i. e., where a sentence terminates at or near the right-hand end of the line of writing.



Q.—You stated that he said to proponent here, “When I die you will have great responsibilities, and I want you to carry out what is in the will and other papers.” What other papers. A.—He said some other papers that were to be left, and I understood him to say attached, or to be attached, to the will.

Q.—When was it that he told you that if he had died at some previous time, the world would never have known him. A.—The first time was in May, 1876.

Q.—Do you recollect any conversations that he had with other persons about purely business matters. A.—Only on one occasion. I usually left the room when persons came on business to see him. Once Mr. W. came in with some papers. Mr. Y. told me to sit down and listen to a paper. He told W. to read it, which he did. He (Mr. Y.) said “Doctor, I want you to witness that paper,” and I did so. I have never seen the paper since his death, and do not know where it is. I could state a part of the contents, but not all.

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### THE ROSTRUM.

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Mr Chairman and my friends: I am very glad to do myself the honor of coming to your city and speaking a few words upon a subject that I know is deeply interesting to you—the subject of total abstinence from intoxicating liquor. I have only a few moments to be with you, for I am going across the river to speak at two meetings there. I am obliged to catch the quarter of eight boat, and what can I say to you in the few moments that are allotted to me? Simply this: This work that we are now engaged in is a work of malice towards none and charity for all; for the liquor seller and for the liquor drinker especially. If these men who are engaged in the business, and those men who die intemperate, were made to believe that those who do not drink are their friends, a great trouble would be overcome and the cause of total abstinence benefitted. But we act coldly, and many of that class of men that we are desirous of reaching we have driven away from us. We have so talked about the liquor seller that we could not—did not say “come and be one of us.” Now, if we gain success in this kind of work, we must invite all, plead with all. You need not try to compel a man to be sober. You must persuade. Appeal to his honor, his integrity, to his home, to his country, and to his God.

Our work, so far, has been signally blest of God—signally blest. Men who have been the victims of intoxicating liquor have signed the pledge; men who have been engaged in the sale of it have given up their business,



A page of handwritten musical notation on aged, yellowed paper. The notation is written in dark ink and consists of several staves. The first staff at the top begins with a treble clef and contains a series of notes, including a half note and several quarter notes. Below this, there are more staves with various musical symbols, including notes, rests, and what appear to be bar lines. The handwriting is somewhat fluid and characteristic of 19th-century musical manuscripts. The paper shows signs of age, with some staining and a slightly uneven texture. The overall impression is that of a personal or working manuscript for a musical composition.

2

A page of handwritten musical notation on aged, yellowed paper. The notation consists of various rhythmic symbols, including vertical stems, horizontal lines, and curved marks, arranged in several lines across the page. The handwriting is fluid and appears to be a personal shorthand or a specific musical notation system.

and are now within the ranks of total abstinence. They are working with us with a zeal, with a patience, and with a cheer that shows in themselves the beauty and grandeur of this reform. A great fault with the Christians is, we have allowed the cause of total abstinence to be established OUT OF THE CHURCH. I say this for a truth, and there are many things that testify to this fact. We allow ourselves to grow indifferent about it. We do not feel deeply about it, and so make no attempt to do good in this direction.

You can tell a man anything but his faults. He will let you pat him on the back and say he is a splendid fellow. You may praise him to the highest heaven; but tell him of his faults, and he begins to feel a little different. It is nice to be patted on the back and to be told you are a good fellow—a fine lady; but when the Holy Spirit asks to show you ALL THINGS, he shows you views that you do not like. The peace of God comes to us by doing the will of God, and that work is accomplished by the heart yielding obedience to the truth. Therefore, I say to you that the strangest thing in the present age is that Christian people make a claim of being exceptional, and yet they do not like very much to be told of their faults. I confess to that same fault. When a good brother takes me by the arm and says: “Frank, I don’t like what you said a moment ago,” or “What you said last evening should have been left unsaid,” I feel rebuked. But it is not always very comfortable to me. I declare I think we are like the little people attending school. They like—all of them—to be pronounced very excellent scholars, whether they are so or not.

I believe, withal, my friends, that this country will be revolutionized by this reform, but it can only be done by the people totally abstaining from intoxicating liquors. You need not undertake to stop those in the business from selling or buying. Let the people stop buying and the work is accomplished. The man who is in the business of selling liquor will be unable to sell. But we have got to stop buying. That’s the thing! Then, you see, instead of the man stopping in a saloon on the way home Saturday evening, and coming home intoxicated, and the most of his money gone, he walks right home to Sallie Ann and puts his ten or fifteen dollars into Sallie’s hand, and it brings joy to her and the little ones. He is happier and much more pleasant to all than he would otherwise have been. How different from the time when the husband came home staggering, and after coming home she found his money had been spent and he intoxicated with liquor purchased with the money that should have been brought to her.

But when a man has made up his mind to be a true and loyal man to his wife and to his children, he will have no regard for the intoxicating cup. That man will walk home—yes, he will—and take the money and pay his grocery bill; and he will be respected.

Mr. Murphy, you have only exactly three minutes more to catch the boat.

A single staff of handwritten musical notation. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. There are several accidentals, including flats and naturals. Dynamic markings like 'p' (piano) and 'f' (forte) are visible. The handwriting is fluid and characteristic of a composer's sketch. The staff is a single line with a central clef, likely a soprano or alto clef. The notation is dense and covers most of the staff's length.

Three minutes ! Well, I will have to come over to Camden and live here for a week. It is a great cross to go away from this audience, but I must be punctual to the people across the water. Dear people, if you have come here for the purpose of hearing me, I esteem it a great privilege to be permitted to speak before you, and thank you for your heartfelt confidence. I must hold obedience to duty, but I wish I had time to tell you how I became saved. I wish I had. My dear friends, I commenced life with hopes as bright as any of you. Had a good mother, and she taught me that which was good and beautiful. I expected to make her life radiant with sunshine, and would have done so but for the fascination of the intoxicating bowl. Some people say there is no fascination about it, but there is a great fascination about it. Notice the jollity of the drinking man, the cheerful expression on his countenance. How hearty the drinking men meet with each other. "Here you are, Bill ! Let's go in and take something." And they go in and set them up and down. Do you know what is hurting the church to-day. WE ARE SO QUIET about our religion. We do not tell anybody about it. We are afraid to pray in prayer meeting. We are walking in the highway of the saints, but when we get up at the stile of His redeeming love we can hardly tell whether we are saved or not. The people are not in love with our religion. If everyone were to be fascinated by their religion, and would talk about it, showing by genial and kindly conduct their character, they would find peace, and the people would come in through the church windows. The people are all in love with a religion that you talk about, and they are coming here to seek for it. And this, I think, is the best that I can say to you, my brethren here who have signed the pledge—speak about it. This is a personal responsibility. Remember that God will hold you responsible ; for you have a duty to perform the same as I have, and let us all do our duty. Trust in God, and verily thou shalt be successful. With the pleasures that lie around the intoxicating bowl, I was led off, and fell as low, perhaps, as it is possible for a man to fall and live. I became separated from wife and children and from everybody that made life very dear and precious to me. But God, in His infinite mercy, sent a good man to speak to me. And when he invited me very kindly to attend religious service, I begged of him that he would excuse me ; that I would not disturb his meeting. Half intoxicated as I was, I ask him to please excuse me, but there was a kind expression upon the man's face, and when I looked into his countenance I refused no longer. I said : "Sir, I will go." I did go with him, and heard the blessed gospel of our precious religion ; and there, from the kind words of my friends, I there gave my heart to Christ. Absolutely, I am trying to do what I can to lead other men from the haunts of vice to the still waters of eternal rest. Let me say to you, dear people, preach the love of God—preach the love of God. There is a wonderful love for the bruised heart that he cannot tell



Handwritten phonographic symbols, likely representing a sequence of words or a specific phonetic exercise. The symbols are arranged in approximately 20 horizontal lines, showing various strokes, curves, and dots characteristic of shorthand notation.

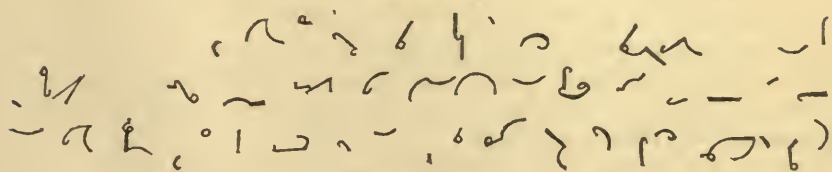
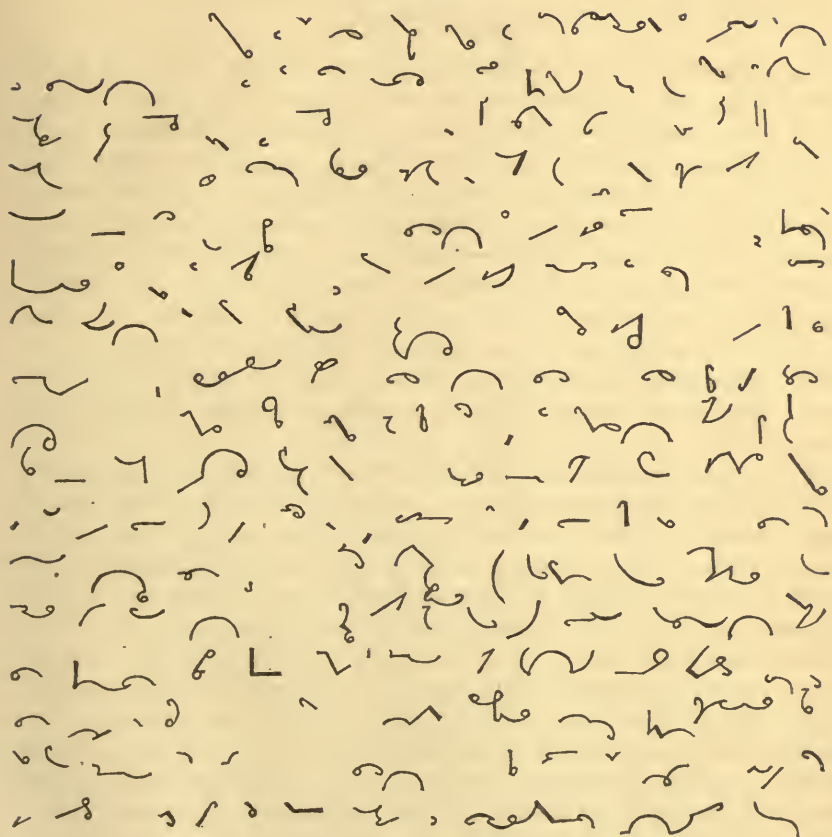
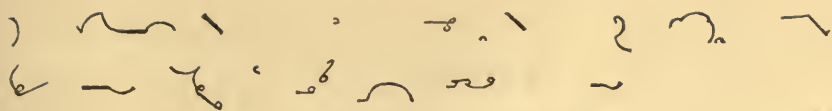
anything about himself, and we know not how much we can forgive until we are an outcast. I wonder, if your boy should ask your forgiveness of a great crime that you knew him to be guilty of, would you give it? You would say: "I will forgive my boy." Why? Because he is your boy. Therefore, let me say to you: keep this work going in this place with acts of cheerfulness and love, and of kindness. Good night.

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Perhaps one of the most positive proofs that we have of the soul's independence of the body, is our great need of love and of something to love. Were we mere animals, creatures doomed to perish after a few brief years of life in this world, that which contents the brute would content us. To eat and sleep well, to have an easy time of it, would be enough. As it is, we may have these things, and health to enjoy them and yet be utterly wretched. Neither can mental food satisfy us. "Some one to love" is our heart's cry. When the atmosphere of tenderness is about us, we rejoice; when people are harsh and unkind, we suffer. We begin life, wishing to love all people, and believing that they love us. Experience hardens us. Our dear ones grow fewer; but, as long as reason lasts, we must love some one, we must at least imagine that some one loves us. The parents, sisters and brothers and that dearest friend whom we promised to love and cherish until death, these come into our lives and fill them up. Afterward come the little children, frail, helpless babies, who need our care so much, and friends to whom we are not kin, yet who grow dear to us. Some have many loved ones, and some but one. Heaven help those who have none, though they are often to blame for their own empty heartedness; for kindness will win love. They are always wretched, and they often show their craving for something to love by cherishing some dumb animal, such as a dog, a parrot, or a kitten, on which they lavish caresses which, better spent, would have bound some human heart to theirs. Pride—morbid sensitiveness—may have been at the bottom of their loneliness, and these pets fill the aching void a little. Some one to love! It is the cry of the human soul, the note to which every heart responds; the bond which will bind us all together in that world where mourners shall be comforted and love shall reign forever.

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That life is a poor one which is devoid of ambition; which has no object to work for; no height to strive to reach. A person may be good and kind-hearted while willing to live in idle ignorance and let the world go on growing in wealth and wisdom without his taking an active part in it, but he is certainly both very dull of mind and sluggish of body who does so.



## PART IV.

### THE VOCABULARY.

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#### PREFATORY.

The advantages of this concluding portion of the book are two-fold. It is intended as a help to the young reader, and, at the same time, as a small store-house of steno-phonographic knowledge from which all students may, at their leisure, cull many beautiful abbreviations, important speed-assuring word-signs and best-outlines for words which might admit of several forms.

The phonographic outlines are arranged in accordance with the letter-position of the Visible Alphabet, commencing with the different outlines beginning with the letter P as a main-stem, and continuing with those having B for the main-stem, etc., etc., etc., concluding, therefore, with Ow. The halved characters of each series preceeds the ordinary sized signs of that series, the double-lengths coming last in order. Vowel word-signs, of course, occupy their relative place in accordance with the other letters of the alphabet.

None of the word-signs will be found placed in position, the signs themselves being simply written, and their meaning, in the entire three positions, being explained by the words arranged opposite the signs—those nearest them representing their meaning when written in the second position; the words after the figures 1 or 3 designating their meanings when the phonographer wishes to place them in either the first or third positions.

Where the letters thr occur together in the following lists, the student is to understand that the words *their*, *there*, *they are* and *other* are implied.

It is not advisable to hurry through this part of the book; though, if the students like the forms presented and prefers to acquire a complete familiarity with them all in the shortest possible time, there can be no objection to such a course. But, at the same time, it is not necessary that the student should learn even the eighth part of the signs here presented before attempting practice for gaining speed. The contractions herein can be learned at leisure as occasion permits, a few at a time being conned over while riding in a car, "waiting for a train," or on the tardy movements of one with whom one has made a business engagement, or (if one is a clerk) during the many seconds of spare time which are strewn, here and there, through the working hours of all wielders of the pen.

After the student has become thoroughly acquainted with the contractions



herein presented, he or she will have attained a knowledge of enough abbreviations for the attainment of a speed of between 250 and 300 words per minute, with practice. But if one be gifted with an unusually retentive memory, he or she may easily construct, for his or her personal purposes, as many more as are desired. There is no limit to the number of contractions which may be made, and students' own ideas, together with the knowledge gained by observance of the similarity of construction of many of the contractions in this book, will suggest to them better forms, for their own especial work, than a stranger could arrange for them. For instance, *object* being represented by a letter B, *objection* is therefore formed by simply adding a *shun* hook to the letter B. *Subject* is on the same principle, built from the sign for *object* by the simple addition of the S circle. That is one rule. Another is in the construction of phrases. Thus, the letters p-r-r make a very good equivalent for the words Pennsylvania Railroad; per-(circle s)-l for Presiding Elder; and ver-(circle s)-p, University of Pennsylvania, etc., *ad in finitum*.

Several American authors have taken the trouble to compile cumbrous phonographic dictionaries containing brief forms for many thousands of English words, thus conveying to learners the false impression that it was necessary for them to learn innumerable word-signs before they could become adept at the art of the short-hand writer. The author of this work, therefore, desires to assure all who may labor under such an impression, that it is wholly an erroneous one, many competent phonographers of to-day not using more than fifty or one hundred word-signs, all told, in their professional work. Nor is it, as we have before implied, absolutely necessary that even one-eighth of these following should be committed to memory, unless the student is desirous of doing so. Here they are, if wanted. A dictionary of more than here presented would be superfluous in the last degree.

### LIST OF WORD-SIGNS, PROPER OUTLINES AND ABBREVIATIONS.

|   |                                       |   |                      |   |                 |
|---|---------------------------------------|---|----------------------|---|-----------------|
| 1 | Apt                                   | 3 | put                  |   |                 |
| 1 | upon it, opened                       | 1 | point                | 3 | happened        |
| 1 | pots                                  | 3 | puts                 |   |                 |
| 1 | polled                                | 1 | complete, complied   | 3 | applied         |
| 1 | complaint, complained, plant, planned | 1 | plaintiff            |   |                 |
| 1 | complaints, plants                    | 1 | plaintiffs           |   |                 |
| 1 | complaints to him                     | 1 | plaintiff's machine  |   |                 |
| 1 | opportunity                           | 1 | pride, particular-ly | 3 | proud, appeared |
| 1 | profit-ed-able                        | 3 | proved, approved     |   |                 |
| 1 | suspend                               |   |                      |   |                 |
| 1 | spread                                | 1 | spirit, sprite       |   |                 |
| 1 | P, party, patent, up                  | 1 | compel               | 3 | happy, hope     |
| 1 | pyramid                               |   |                      |   |                 |

|     |                               |   |                         |
|-----|-------------------------------|---|-------------------------|
| <   | parry                         | 3 | power                   |
| <<  | uproar, Pennsylvania Railroad |   |                         |
| <<< | peroration                    |   |                         |
| <<< | parapet                       |   |                         |
| <<< | pay required                  | 3 | power of the court      |
| <<< | pay refused                   | 3 | powerful                |
| <<< | paraffine                     |   |                         |
| <<< | apparel                       | 1 | peril                   |
| <<< | peculiar-ly                   |   |                         |
| <<< | peculiar case                 |   |                         |
| <<< | appellation                   |   |                         |
| <<< | poverty                       | 3 | hope to have            |
| <<< | open, upon                    | 3 | happen, pun-ish-ed-ment |
| <<< | potion, passion, compassion   | 3 | option                  |
| <<< | pays, pass, possible          | 1 | piece                   |
| <<< |                               | 3 | oppose, hopes           |
| <<< | positive-ly                   |   |                         |
| <<< | possession                    | 1 | position                |
| <<< |                               | 3 | opposition              |
| <<< | possess, passes               | 1 | pieces                  |
| <<< |                               | 3 | opposes                 |
| <<< | possessed                     |   |                         |
| <<< | possessor                     |   |                         |
| <<< | possessive                    |   |                         |
| <<< | post, past, passed            | 3 | happiest                |
| <<< | post mortem                   |   |                         |
| <<< | posterior                     |   |                         |
| <<< | pole                          | 1 | comply, people-d        |
| <<< |                               | 3 | apply                   |
| <<< | pulmonary                     |   |                         |
| <<< | plenary                       |   |                         |
| <<< | plain, complain               |   |                         |
| <<< | compulsion                    | 1 | completion              |
| <<< | plans, complains              | 1 | compliance              |
| <<< |                               | 3 | appliance               |
| <<< | paralytic                     |   |                         |
| <<< | parallel                      |   |                         |
| <<< | preliminary                   |   |                         |
| <<< | parliamentary                 |   |                         |
| <<< | parliamentarian               |   |                         |

proper, principle-al-ly    1 appear    3 practice, practical-ly

properly

prejudice

paragraph

perform    1 perfect-ed    3 proof, prove, approve-al

paraphrase

operation    1 perfection    3 oppression

praise    1 persons

President's message

praised    1 priest    3 practiced

process    1 persons    3 practices

spoke, special    1 speak, speech

spinal column

spoken

suspension

suspicion

suspense

spiritual-ity

Supreme Being

expression    1 separation    3 suppression

express    1 surprise    3 suppress

experience

Spiritualism

expressed    1 surprised    3 suppressed

experienced

inexperience, in the experience

inexperienced

populous, populace

body, beauty    1 between    3 about, habit

band    1 behind, combined, be not, bent, bend    3 bound

abundant

bountiful

bold    1 built, build-ed-ing    3 blood

bland    1 blind, blend    3 blunt

boldness

subsequent

|   |                                      |   |                   |   |                    |
|---|--------------------------------------|---|-------------------|---|--------------------|
| / | B, be, been, object                  | 1 | by                | 3 | to be              |
| > | bachelor                             |   |                   |   |                    |
| > | objector                             |   |                   |   |                    |
| / | been able                            |   |                   |   |                    |
| / | above                                |   |                   |   |                    |
| / | bonafide                             | 1 | combine-ation     | 3 | boon               |
| / | bank                                 |   |                   |   |                    |
| / | bankrupt                             |   |                   |   |                    |
| / | objective                            |   |                   |   |                    |
| / | objection-able                       |   |                   |   |                    |
| / | objects, base                        | 1 | business, buys    | 3 | abuse              |
| / | able, belief, believe                | 1 | belong-ed, by all |   |                    |
| / | member, remember                     | 1 | liberty, by our   | 3 | number-ed, brother |
| / | brave                                | 1 | brief             |   |                    |
| / | brethren                             |   |                   |   |                    |
| / | members                              | 1 | by ours,          | 3 | numbers            |
| / | remembrance                          |   |                   |   |                    |
| / | subject                              | 3 | is to be          |   |                    |
| / | subjected                            |   |                   |   |                    |
| / | subjective                           |   |                   |   |                    |
| / | subjection                           |   |                   |   |                    |
| / | substantial identity                 |   |                   |   |                    |
|   | taught, eighty                       | 1 | it ought          | 3 | it would, it had   |
|   | it could have                        | 1 | it ought to have  | 3 | it would have      |
| J | contained, contend, it not, eighteen | 1 | it ought not      | 3 | attend,            |
| r | attained, it had not                 |   |                   |   |                    |
| r | told, tell it, till it               |   |                   |   |                    |
| c | tell of it, it will have had         |   |                   |   |                    |
| 1 | toward, trade                        | 1 | tried             |   |                    |
| 2 | truth of it                          | 1 | contrived         |   |                    |
| f | constant, stand                      |   |                   |   |                    |
| p | consisted                            |   |                   |   |                    |
| p | consistent, sustained                |   |                   |   |                    |
| p | constituted, stated                  |   |                   |   |                    |
| f | constituent                          |   |                   |   |                    |



|   |                              |   |                                    |   |                |
|---|------------------------------|---|------------------------------------|---|----------------|
|   | T, it, take, eight           | 1 | time, what                         | 3 | at, out        |
| L | technical                    |   |                                    |   |                |
| L | it can only                  |   |                                    |   |                |
| } | eight thousand               |   |                                    |   |                |
| r | eight million                |   |                                    |   |                |
| L | temperate                    |   |                                    |   |                |
| b | temptation                   |   |                                    |   |                |
| ↓ | twenty                       |   |                                    |   |                |
| ↓ | at any rate                  |   |                                    |   |                |
| l | take off                     | 1 | whatever                           | 3 | out of         |
| j | ten, taken                   | 3 | at one, attain, town, tune, attune |   |                |
| ↓ | tenant                       |   |                                    |   |                |
| b | toss, it is, its, tis, takes | 1 | times, ties                        | 3 | itself, it was |
| j | tens, contains               | 3 | towns, attains, at once            |   |                |
| b | testament-ary                |   |                                    |   |                |
| j | taciturn                     |   |                                    |   |                |
| b | eight hundred                |   |                                    |   |                |
| b | taste, tossed                | 1 | test                               | 3 | at first       |
| f | *tell, till, it will         | 3 | at all, until                      |   |                |
| l | twelve, it will have         |   |                                    |   |                |
| l | at all events                |   |                                    |   |                |
| l | truth                        | 1 | try, internal                      | 3 | true           |
| L | internal revenue             |   |                                    |   |                |
| b | tremenduous                  |   |                                    |   |                |
| l | truthful-ly                  | 1 | contri                             | 8 |                |
| j | eternal, eternity            |   |                                    |   |                |

|    |                                     |              |                                 |
|----|-------------------------------------|--------------|---------------------------------|
| 1  | transubstantiation                  |              |                                 |
| 2  | translation                         |              |                                 |
| 3  | transmit                            |              |                                 |
| 4  | Trinitarianism                      |              |                                 |
| 5  | set, sat, satisfy-ied-actory        | 1 city       | 3 suit                          |
| 6  | set off                             | 3 set forth  |                                 |
| 7  | station, satisfaction               |              |                                 |
| 8  | external, construct                 | 1 strength   |                                 |
| 9  | construction                        |              |                                 |
| 10 | instruct-ed                         |              |                                 |
| 11 | instructive                         |              |                                 |
| 12 | instruction, in the construction    |              |                                 |
| 13 | consist, system                     |              |                                 |
| 14 | consistency, sustain                |              |                                 |
| 15 | consistence, sustains, circumstance |              |                                 |
| 16 | circumstances                       |              |                                 |
| 17 | sister                              |              |                                 |
| 18 | cistern                             |              |                                 |
| 19 | state                               | 3 stout      |                                 |
| 20 | constitution                        |              |                                 |
| 21 | date                                | 1 did        | 3 doubt, added, had it, had had |
| 22 | dutiful                             | 3 doubtful   |                                 |
| 23 | do not                              | 1 did not    | 3 had not                       |
| 24 | delayed                             | 1 delight-ed |                                 |
| 25 | dread-ed                            | 1 deride-d   | 3 during it                     |
| 26 | said it                             | 3 has had it |                                 |
| 27 | considered, considerate             |              |                                 |
| 28 | inconsiderate                       |              |                                 |
| 29 | D, do, day                          | 1 dollar     | 3 had, due, advertise-ment      |

|   |                       |   |                     |                |
|---|-----------------------|---|---------------------|----------------|
| L | dogmatic              | 1 | dignity             |                |
| l | develope              |   |                     |                |
| l | differ-ent-ence       | 1 | divine, defendent   |                |
| J | done                  | 1 | denominate-d-ation  | 3 providential |
| J | condition             | 1 | edition             | 3 addition     |
| J | displace              | 1 | displease           |                |
| J | disbelief, disbelieve |   |                     |                |
| J | discharge             |   |                     |                |
| J | disadvantage          |   |                     |                |
| J | audience              | 1 | denominations       | 3 providence   |
| L | discriminate          |   |                     |                |
| L | discover              |   |                     |                |
| L | dissection            |   |                     |                |
| L | dissever              |   |                     |                |
| L | disseminate           | 1 | defendent's machine |                |
| l | deliver-ed, delivery  | 1 | idle                |                |
| L | delinquent            |   |                     |                |
| J | deliverance           |   |                     |                |
| J | dear, dark            | 1 | doctor              | 3 during       |
| J | drove                 | 1 | derive              |                |
| J | adoration             | 1 | derision            | 3 duration     |
| J | darkens, darkness     |   |                     |                |
| L | direlection           |   |                     |                |
| l | said                  | 1 | seed, side          | 3 sad, has had |
| J | consider-able-ably    |   |                     |                |
| J | consideration         |   |                     |                |
| J | inconsiderable-y      |   |                     |                |

- J in consideration, in the consideration  
 P is said 3 h-as said  
 P stead 1 steed 3 stood  
 / which it 1 which ought 3 which had, which would  
 / which have it 1 which ought to have 3 which would have  
 / which not 1 which ought not 3 which would not, which had not  
 / which will it 1 child  
 / which will not  
 / which are not 3 which were not  
 / such it 1 such ought 3 such would, such had  
 / such have it 1 such ought to have 3 such would have  
 / such in it 1 such ought not 3 such would not, such had not  
 / such will have it 3 such will have had  
 / such will not  
 / Ch, which, change 1 each 3 much, charge, chapter  
 / whichever, which have  
 / which will 1 each will 3 much will  
 / which are of 3 which were of  
 / such have 3 such would have  
 / such a one  
 / such will  
 / such will have  
 / such are 3 such were  
 / is such 3 as such  
 / charter  
 / judiciary  
 / gentleman 1 gentlemen 3 agent, imagined.  
 / joint stock company  
 / J, advantage 1 G, joy, Jesus 3 large, Jew  
 / Jewish church  
 / gigantic  
 / junction  
 / Jehovah 1 joyful  
 / juvenile  
 / general-ly 1 join, religion 3 imagine-ary-ation  
 / generation  
 / advantages 1 joys, religious 3 Jews  
 / justification



|   |                      |   |                       |
|---|----------------------|---|-----------------------|
| ✓ | generals, generalize | 1 | joins                 |
| ✓ | generalization       |   |                       |
| ✓ | juxtaposition        |   |                       |
| ✓ | just                 | 3 | largest               |
| ✓ | generalized          | 1 | religionist           |
| ✓ | angel                |   |                       |
| ✓ | angelic              | 3 | evangelic             |
| ✓ | angels               | 1 | jealous               |
| ✓ |                      | 3 | evangelize            |
| ✓ | danger               | 3 | larger, jury          |
| ✓ | dangers, dangerous   |   |                       |
| ✓ | jurisdiction         |   |                       |
| ✓ | Jerusalem            |   |                       |
| ✓ | thirty               |   |                       |
| ✓ | arrived              |   |                       |
| ✓ | thirteen, are not    | 1 | rent, earned          |
| ✓ |                      | 3 | round, around, ruined |
| ✓ | word, ward, worked   | 3 | world                 |
| ✓ | warned, we are not   | 3 | we were not           |
| ✓ | certain              |   |                       |
| ✓ | concerned            | 3 | surround              |
| ✓ | R, are, air, three   | 1 | her                   |
| ✓ |                      | 3 | our, hour             |
| ✓ | represent            |   |                       |
| ✓ | represented          |   |                       |
| ✓ | representative       |   |                       |
| ✓ | representation       |   |                       |
| ✓ | rapturous            |   |                       |
| ✓ | art                  |   |                       |
| ✓ | road                 | 1 | read, reed            |
| ✓ | radiant              |   |                       |
| ✓ | archangel            | 1 | original              |
| ✓ | Roman Catholic       |   |                       |
| ✓ | recollect-ion        |   |                       |
| ✓ | three thousand       | 1 | earth                 |
| ✓ | three million        |   |                       |
| ✓ | herein               | 3 | renew                 |
| ✓ | hereinafter          |   |                       |
| ✓ | hereinbefore         |   |                       |
| ✓ | hereinto             |   |                       |
| ✓ | hereof               |   |                       |
| ✓ | raffle               |   |                       |
| ✓ | hereon               | 1 | earn                  |
| ✓ |                      | 3 | our own               |

- oration, ration-al  
 race, rose, arose    1 herself, rise, arise    3 ruse,  
 wear, wore, work    1 we are    3 aware  
 wear off    1 we are of    3 aware of  
 workmen    1 we are in    3 with our own  
 Works of God  
 concern-ing  
 rare, rather, order, are there    1 writer  
 rarer  
 Rm, arm  
 hermaphrodite  
 could, sixty    1 quite    3 act  
 account, sixteen    1 cannot  
 candle    1 kindly  
 county news    1 kindness  
 cold    1 called, equalled    3 conclude-d  
 called for    3 cultivate, called forth  
 cared, court, occurred    1 creature, accord-ing-ly    3 cured, accurate  
 consequent  
 scold    1 skilled, described    3 seclude, schooled  
 sacred    1 secret    3 secured  
 unscored    1 unsecured  
 K, can, came, come, six    1 common, kingdom    3 country  
 capable  
 cabinet  
 equatorial  
 conquered  
 concurrent  
 Catholic, six thousand  
 six million    1 commonly  
 committee  
 commission  
 Commissioner of Patents  
 question    1 coin  
 occasion-ed, caution-ed    3 action  
 comes, cause    1 because, kingdoms    3 accuse, countries  
 accession    1 acquisition    3 accusation  
 extacy  
 exaggerate-d  
 casual-ly  
 causes, six hundred    3 accuses  
 exsiccated  
 cost, coast, cast    1 commonest    3 accused  
 difficult-y    1 call, equal-ly  
 calculable

|                                 |   |                          |             |
|---------------------------------|---|--------------------------|-------------|
| difficult of                    | 1 | call forth               |             |
| collision                       | 3 | conclusion               |             |
| careful-ly                      |   |                          |             |
| carnival                        | 1 | christian-ity            |             |
| corruptive                      | 1 | creative                 |             |
| curruption                      | 1 | creation                 |             |
| characteristic                  |   |                          |             |
| consequential                   |   |                          |             |
| scale                           | 1 | skill                    | 3 school    |
| circulation                     | 3 | seclusion                |             |
| score                           | 1 | describe, Scripture      | 3 secure    |
| execrative                      | 1 | descriptive, secretive   |             |
| execration                      | 1 | description, secretion   | 3 excursion |
| in scoring                      | 1 | inscribe-d               | 3 insecure  |
| in execration                   | 1 | inscription              |             |
| collect-ed                      |   |                          |             |
| collective                      |   |                          |             |
| collection                      |   |                          |             |
| corrective                      |   |                          |             |
| correction                      |   |                          |             |
| characters-ize                  |   |                          |             |
| got, good                       | 1 | God, get                 |             |
| gave it                         | 1 | gift                     |             |
| glad, gold                      | 1 | guilty                   |             |
| great                           | 1 | greed, agreed            |             |
| grandchild                      |   |                          |             |
| grandchildren                   |   |                          |             |
| grandeur                        |   |                          |             |
| gratuitous-ly                   |   |                          |             |
| Gay, together, go               | 1 | give-n                   | 3 ago       |
| gave, govern-ed-ment            |   |                          |             |
| gain, again, gone, organ, began | 1 | begin-ning               | 3 begun     |
| organic                         |   |                          |             |
| organs, organize                |   |                          |             |
| organization                    |   |                          |             |
| organism                        |   |                          |             |
| organized                       |   |                          |             |
| glory, glorify-ied              |   |                          |             |
| glorification                   |   |                          |             |
| glories, glorious               |   |                          |             |
| signature                       | 1 | signify-ied, significant |             |
| has gone                        | 1 | significancy             |             |
| segregative                     | 1 | significative            |             |
| segregation                     | 1 | signification            |             |
| segregance                      | 1 | significance             |             |
| X                               |   |                          |             |
| Q                               |   |                          |             |
| forty, after, for it            | 1 | feature, for what, in it | 3 future    |
| faint, fond, fourteen           | 1 | find                     | 3 found     |

|                             |   |                   |                        |
|-----------------------------|---|-------------------|------------------------|
| fantastic                   |   |                   |                        |
| fanatism                    |   |                   |                        |
| float, followed             | 1 | field, felt, fled | 3 flood                |
| afraid, from it             | 3 | fruit             |                        |
| F, for, four, fourth        | 1 | if                | 3 few, far, fact, half |
| favor-able                  |   |                   |                        |
| family, familiar            |   |                   |                        |
| phonography                 | 1 | fine              | 3 oftēn                |
| fanon                       | 1 | financial         |                        |
| fashion                     | 1 | confession        | 3 confusion            |
| full-y, follow-ing, for all | 1 | feel, fellow      | 3 flew, awful          |
| philanthropy-ic-ist         |   |                   |                        |
| from                        | 1 | free, form        | 3 offer                |
| frequent-ly                 |   |                   |                        |
| forgot                      | 1 | forget            |                        |
| formation                   |   |                   |                        |
| furnished                   |   |                   |                        |
| failure                     |   |                   |                        |
| for thr                     | 1 | if thr            |                        |
| follow thr                  |   |                   |                        |
| fifty, have it, vote        | 1 | of it, void       | 3 viewed, have had     |
| ventilate                   |   |                   |                        |
| fifteen, have not           |   |                   |                        |
| convert-ed                  | 1 | virtue            |                        |
| versatile                   |   |                   |                        |
| volatile                    |   |                   |                        |
| V, have, five               | 1 | ever              | 3 however              |
| Vegetable Kingdom           |   |                   |                        |
| vocation                    |   |                   |                        |
| vague                       |   |                   |                        |
| five thousand               |   |                   |                        |
| avaricious                  | 1 | vicious           |                        |
| five million                |   |                   |                        |
| vain                        | 1 | even-ing          |                        |
| evasion                     | 1 | vision            |                        |
| five hundred                |   |                   |                        |
| very, every, over           |   |                   |                        |
| overcome                    |   |                   |                        |
| verify                      |   |                   |                        |



everlasting  
 everlasting life  
 everlasting love  
 everyone  
 version      1 conversion      3 aversion  
 every one of us  
 Universalism  
 Savior, several      1 conceive  
 veil      1 evil      3 value  
 vulgar  
 have thr      1 of thr      3 view thr, however thr, however they are  
 over thr, whoever thr, whoever they are  
 value thr  
 that, think it, though it      1 thought      3 without  
 there it      1 there ought      3 there would, there had  
 on the other hand      1 on either hand, there ought not      3 there  
     would not, there had not  
 Th, them, think, though, they, thousand      1 thee, thy      3 thank  
 they came      1 thick  
 they will      1 withal  
 then      1 within, thine      3 than  
 this, those      1 these, thyself      3 thus  
 thenceforth  
 this is, themselves  
 thereto      1 thereof  
 Throne of Grace  
 thereafter  
 therefore  
 therein  
 thereinto  
 thereown      1 thereon      3 through one  
 saith      1 is thy      3 as though, as thy, south  
 is their own      3 southern  
 the other      1 thither

- ) establish-ed-ment, seventy    1 astonish-ed-ment  
 ) astronomical  
 ) has had    3 used  
 ) seventeen  
 ) S, so, say, saw, seven    1 C, see    3 us, use  
 ) soever  
 ) seven thousand  
 ) seven million  
 ) saying    1 seeing  
 ) cessation    1 secession    3 association  
 ) seven hundred  
 ) yesterday    1 oyster  
 ) astern    1 eastern  
 ) shalt, shall it    1 wished, wish it, she ought    3 she had, she would  
 ) short    3 measured, assured  
 ) Sh, Zh, shall, show, usual-ly    1 wish, she    3 issue  
 ) pleasure, sure ly    1 wisher    3 measure, assure  
 ) shone, shown    1 shine    3 shun  
 ) shall thr    1 wish thr  
 ) sure thr    3 assure thr, measure thr  
 ) late, will it    1 let, light, little  
 ) Lord  
 ) altitudes  
 ) alternate-ing  
 ) landscape  
 ) wilt    1 wild, wield  
 ) were lent    1 we will not  
 ) L, law, will, million    1 ill    3 whole, allow  
 ) libation  
 ) lad, old    1 lead, led    3 loud, lewd  
 ) legislature  
 ) liquidation  
 ) legacy  
 ) will have    3 love-d

lymphatic

languish

eleven, loan, learn, alone    1 line

lenient

revelation    3 revolution

loss, laws    1 ills, less    3 allows, lose

literal sense of prophecy

lower extremities

well    1 while, we will    3 wool

welcome

were last    1 whilst

as well, sale, soul    1 is well, seal    3 salvation

salvation of the soul

still, stole, stale    1 style, steal    3 stool

latter, letter    1 loiter, lighter

met, make it    1 might, meet, meeting

made, mad    1 immediate-ly    3 mood

may it please the court

may it please your honor

may not    1 mind, mend    3 am not, mount, amount, movement

we met    1 we meet, we might

mortuary    3 humored

mortgage

we may not    1 we meant

morality    1 immorality

multiform

as made, has made    1 seemed, is made    3 consumed

M, him, may, make    1 me, my    3 am, home

magazine

misrepresented

emissary    1 misery    3 misrule

macrocosm    1 microcosm    3 human character

memoranda    1 minimum    3 memorandum

moment-ary, momentum    3 human mind

man    1 men, mean, mine    3 human, moon

minute

motion    1 mission

himself, makes, maze    1 myself    3 homes, amaze, amuse

mistrust

misfortune

muscle    1 missle    3 human soul  
 misdemeanor  
 we may, with him    1 with me, with my  
 more    1 Mr., mere, mercy, remark-ed-able-ably    3 humor  
 woman    1 women, we mean  
 same, some    1 seem, similar-ity    3 consume  
 some how or other  
 some one  
 matter, mother, may thr    1 metre, mitre  
 murder-ed  
 some other, smother    3 smother  
 some other one  
 impugned  
 Mb, Mp, may be, improve-d-ment    1 important  
 humbug  
 ambiguous  
 empyric  
 ambition  
 impose    1 impossible  
 embezzle    1 imbecile  
 imposed  
 imposter  
 as may be, somebody    1 simple, simply-fy-ied  
 note, nature, ninety    1 not, night, in it  
 hand, owned, under    1 need    3 hundred  
 notwithstanding  
 wont    1 went    3 wound  
 mannered    3 honored  
 on the one hand  
 as not, has not    1 is not, sent  
 send    1 signed, sinned    3 sound  
 N, no, know, own, nine    1 in, any, never  
 nobody    1 anybody  
 neighborhood  
 into    3 unto  
 notary  
 in the discretion of the court  
 nondescript  
 New Jerusalem  
 never can    1 uncommon  
 nine thousand  
 never shall  
 nine million  
 in the United States Patent Office  
 known, none    1 opinion    3 union  
 nation, notion    1 information



knows, know his, commence . 1 influence, owns, in his 3 news  
 unselfish  
 nine hundred, United States 1 necessary  
 manner, owner 1 near, nor, n our 3 honor  
 as no, has no 1 seen, sin, sign, is in 3 soon  
 as known, has none 1 is known 3 soon one  
 synonym  
 synonymous  
 no other 1 entire-ly, neither, in thr 3 another  
 no other one 1 in thr own 3 another one  
 wonder-ful 1 winter  
 centre 1 is in thr 3 soon thr  
 Ng, language 1 thing, England, English, long 3 young  
 song, sang 1 sing, singular-ly, singularity  
 anger, angry 1 longer 3 hunger, hungry  
 Z  
 as, has, cipher 1 is, his 3 was  
 as has, as is, hundred 1 is his, is as 3 was as  
 as it, has it, 1 first, is it 3 was it  
 W, one, were, way, weigh 1 we, with 3 would, away  
 weather  
 Wh, where 1 why 3 when  
 whereto 1 whereof  
 whereupon  
 wherever  
 wherein 1 whereon  
 whereinto 3 whereunto  
 whereas  
 whether 1 why thr  
 whether thr  
 Y, you, yours 1 ye, year 3 beyond  
 you let 1 yield-ed  
 yourself  
 yourselves  
 U, you, your 1 yet 3 yes  
 usury 3 yes sir  
 E  
 ease  
 easy  
 I, to, the 1 of, he 3 eye  
 to have  
 to what 1 of what  
 to us 1 eyes  
 to all 1 of all  
 to our 1 of our  
 to our own 1 of our own  
 to ours 1 of ours  
 to ourselves 1 of ourselves



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